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Steven Moffat

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DWM364 PULL TO OPEN...

EDITOR'S LETTER

HELLO ALL, AND HAPPY CHRISTMAS! IT'D be a struggle to have an unhappy one this year, of course, unless this does, finally, all turn out to be a wonderful dream, and it's actually still 1986, with Part Ten of *The Trial of a Time Lord* about to begin. You might laugh, but it could happen! It's certainly more believable than *Doctor Who* being resurrected to become the most successful drama programme of the year and the highlight of BBC One's festive schedule, all in the space of a twelvemonth, isn't it? So don't let anyone shake, pinch or shout loudly at you between now and Boxing Day – just in case.

We take our own look back over 2005 on page 42, but all the superlatives at Panini's disposal (and we have lots) could never hope to sum up what an astounding year this has been for *Doctor Who,* and for us, the fans. I'm not sure any of us will really appreciate it for years and years, in fact. It's just *too much* to take in.

Today's *Sun*, for example 'outed' David Beckham as a *Doctor Who* nut, his wife Victoria grabbing a copy of *The Shooting Scripts* for him during a trip to Harrods. What? I mean, seriously, *what?!* So now we have an image of the most famous sportsman in the whole wide world sitting on the couch reading the script of *Boom Town* while Posh cooks his tea. *The world has gone barking mad!*

Still, it's the best kind of mad, and I got to go on *Richard and Judy* earlier this year, so not a word of complaint will pass this editor's lips. And we'd best get used to the madness as 2006 looms, and we have another whole series of *Doctor Who* to adore, plus another Christmas Special, and who knows what else is being lined up by the cunning brains at BBC Wales to make our jaws drop?

First TV series on Mars? Wouldn't surprise me one little bit...

Clay

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MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

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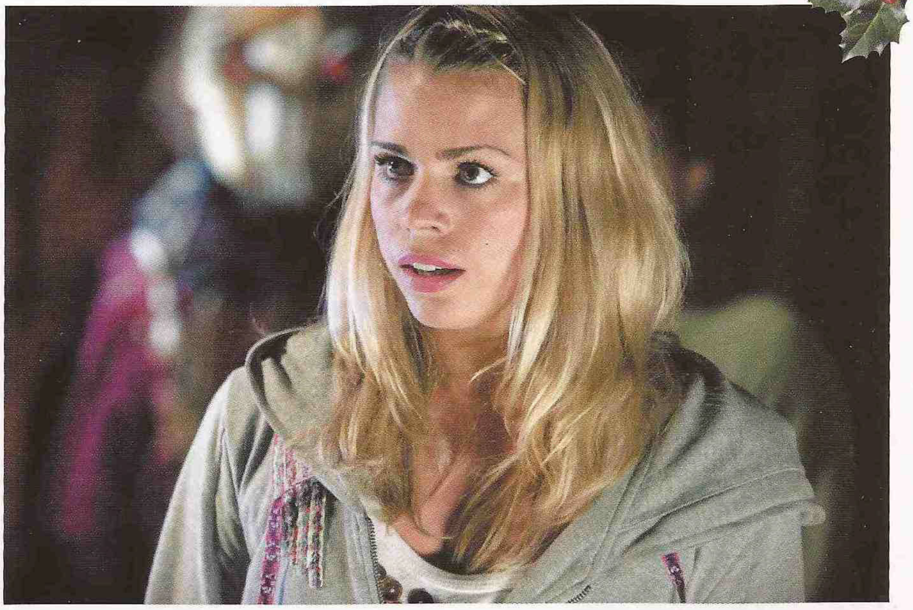


INSIDE: BILLIE PIPER SPEAKS!

12 In our exclusive in-depth interview, Benjamin Cook quizzes the award-winning actress about her life, career, and hopes for the future, plus the pleasures of working with two very different Doctors...

22 PREVIEW: THE CHRISTMAS INVASION
DWM takes an exclusive look behind the scenes of the BBC's hour-long Christmas Day special. Ho, ho, and indeed, ho!

24 COMIC STRIP: *A GROATSWORTH OF WIT*
Two: The Ninth Doctor's comic strip swansong, by Gareth Roberts and Mike Collins, reaches its conclusion, as the race to save William Shakespeare is on!

34 THE BRAND OF FEAR
Sorvad resurrects the ghosts of *Doctor Who* past as he serves up some of our Time Lord hero's maddest ever adventures, beamed in from the land of spin-offs!

40 VOICE FROM THE VORTEX
A nostalgic *Dr Who Annual* story from Gareth Roberts and Daryl Joyce. Be afraid...

42 2005 REVIEW
DWM looks back over *Doctor Who*'s most successful year *ever!*

46 SCRIPT DOCTORS: STEVEN MOFFAT
We catch up with the writer of Series One's **DWM** poll-topping two-parter, plus a look ahead to *The Girl in the Fireplace*.

64 THE **DWM** CHRISTMAS QUIZ
The Watcher returns with our traditional festive flummoxer. Get those brains in gear...

04 GALLIFREY GUARDIAN
09 MATRIX DATA BANK
10 DWMAIL
54 THE TIME TEAM
58 FURTHER ADVENTURES
59 OFF THE SHELF
66 PRODUCTION NOTES

GALLIFREY GUARDIAN

ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

DOCTOR·WHO 2006 SERIES

CAST

Doctor Who	DAVID TENNANT
Rose Tyler	BILLIE PIPER
Mickey Smith	NOEL CLARKE
Jackie Tyler	CAMILLE CODURI

CREDITS

Executive Producers	JULIE GARDNER RUSSELL T DAVIES
Producer	PHIL COLLINSON
Associate Producer	HELEN VALLIS
Script Editors	HELEN RAYNOR SIMON WINSTONE
Director of Photography	ERNIE VINCZE RORY TAYLOR (Eps 2 & 4 only)
Casting Director	ANDY PRYOR
Production Manager	TRACIE SIMPSON
Production Designer	EDWARD THOMAS
Visual Effects	MILLTV
Special Make-Up and Prosthetics	NEILL GORTON
Models and Miniatures	MIKE TUCKER
Costume Designer	LOUISE PAGE
Make-Up	SHEELAGH WELLS
Incidental Music	MURRAY GOLD

EPISODES

EPISODE 1:

New Earth

Written by	RUSSELL T DAVIES
Directed by	JAMES HAWES

Cassandra	ZOË WANAMAKER
The Duke	MICHAEL FITZGERALD
Clovis	LUCY ROBINSON
The Matron	DONA CROLL
The Sister	ADJOA ANDOH
The Novice	ANNA HOPE
Chip	SEAN GALLAGHER

EPISODE 2:

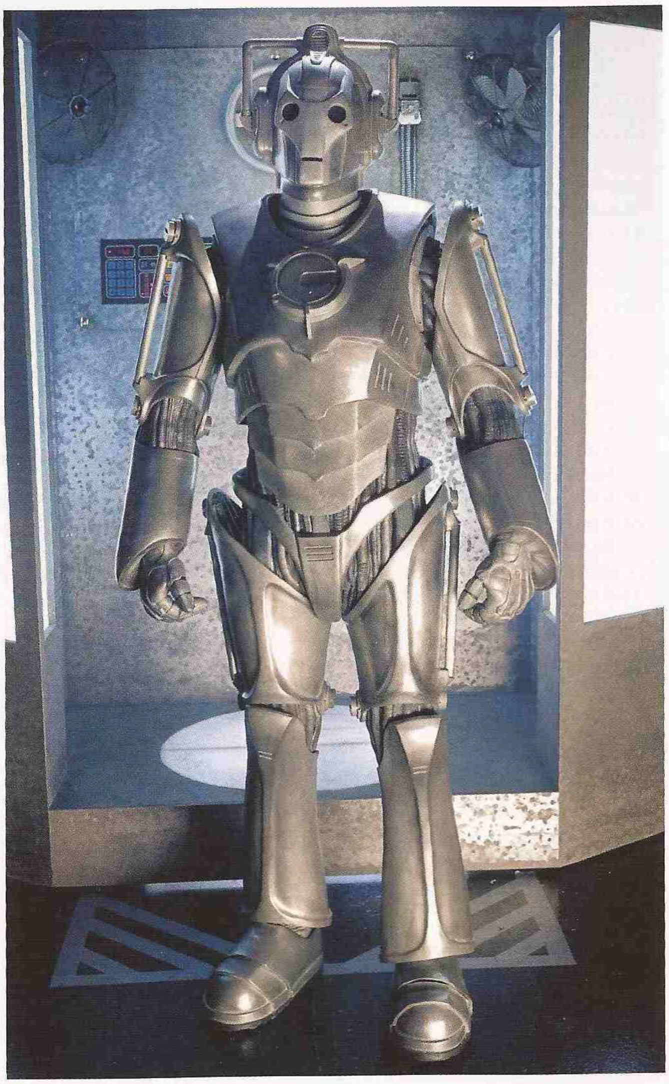
Tooth and Claw

Written by	RUSSELL T DAVIES
Directed by	EUROS LYN

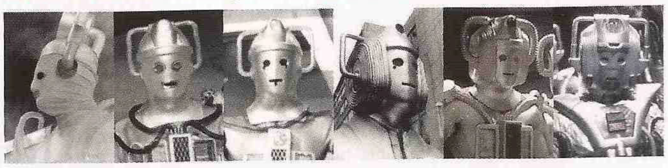
Queen Victoria	PAULINE COLLINS
Father Angelo	IAN HANMORE
Isobel	MICHELLE DUNCAN
Reynolds	JAMIE SIVES
The Steward	RON DONACHIE
The Host	TOM SMITH
Flora	RUTH MILNE
Robert	DEREK RIDDELL

REVEALED! A NEW LOOK FOR THE TWENTY-FIRST-CENTURY **CYBERMEN**...

SOLID SILVER!



Above: A new look for the Cybermen... **Below:** Cyber-fashions of the past!



THE NEW-LOOK CYBERMEN HAVE been unveiled by the *Doctor Who* production team, as filming for Episodes 5 and 6, featuring the silver giants, gets underway in Cardiff. The story sees the Doctor and his companions battle against a new – more deadly – breed of Cybermen, who are out to convert humanity to their own deadly kind.

A number of cast members for this two-part adventure have also been revealed to **DWM**. Returning to *Doctor Who* after his appearance in *Father's Day* earlier this year is **Shaun Dingwall** as Rose's father, Pete Tyler.

Producer Phil Collinson tells us, "Yes, he's back! And it's about time! Shaun established Pete as a major part of both Rose's life and *Doctor Who* mythology last year, with his portrayal of Rose's happy-go-lucky father, whose noble sacrifice saved the world in Paul Cornell's *Father's Day*. I know people who are still crying after the end of that episode! We knew straight away that we had more stories to tell about Pete, and that we wanted Shaun back on set. In fact, we first mentioned this to him at the launch party for Series One, way back in March. I think we even begged! And this was hinted at in the Series One DVD commentaries. Now it's actually happened, and we're discovering all sorts of new sides to Pete Tyler and his marriage. But if you're wondering how it's possible for Rose to meet him again – well, you'll just have to keep watching..."

Another actor making his return to *Doctor Who* – although in this case after a 21-year-absence – is **Colin Spaull** as Mr Crane. Phil Collinson tells us more: "Colin's another name to add to the list of actors who have appeared in both classic and new *Doctor Who*. He played Lilt in *Revelation of the Daleks* – directed by none other than Graeme Harper. Graeme knows what he likes! This casting was quite unusual, in that Mr Crane was something of a cameo part. But as soon as we saw Colin's audition we wanted more – so in the last draft of the shooting script, the part was expanded so that Mr Crane is now far more vital to the plot. And that's a testament to Colin's wonderful performance!"

Joining Shaun and Colin in these episodes is *Only Fools and Horses* legend **Roger Lloyd-Pack**, who, of course, played Trigger in the long-running sitcom. Roger will play the part of John Lumic in this two-parter.

"I think Roger's a brilliant actor," says Phil Collinson, "and I've been angling to cast him in *Doctor Who* for months, trying to fit his dates with every part that came along! But finally it worked – and seriously, this is a perfect meshing of actor and character. Roger's playing a role which will become infamous in *Doctor Who* history! We've already started filming his scenes, and I'm absolutely thrilled. As ever, it's a delight and an honour to welcome an actor of this stature to our set in South Wales."

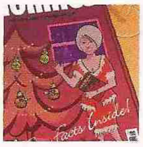
Children's BBC presenter **Andrew Hayden Smith** is also joining the cast as Jake Simmonds. Phil Collinson says, "With Roger Lloyd-Pack, Tracy-Ann Oberman and now Andrew Hayden Smith, we're determined to cast people with three names. Thank God we're widescreen. But we're especially

p12

Actress **Billie Piper** tells us about life as Rose on board the TARDIS!

p46

Steven Moffat looks back at his poll-winning two-parter...



p66

Russell T Davies returns (in festive mood) in *Production Notes*!

Guests for Episodes 5 and 6: Shaun Dingwall, Colin Spaull, Roger Lloyd-Pack, Andrew Hayden Smith and Don Warrington.

delighted to welcome Andrew to Wales. Although he's known as a CBBC presenter – as was John Barrowman! – he's got massive acting experience from many years of playing Ben in *Byker Grove*. Indeed, Graeme Harper directed Ben's funeral, and thought he owed him an on-screen resurrection! And it was the best timing possible, because we'd assumed that Andrew's CBBC contract would have him tied up for years – but then his agent got in touch with our casting director, Andy Pryor, in the very week that we started casting Block Three. Perfect timing!"

Don Warrington also stars in this story as the President. Don is well-known by *Doctor Who* fans already for his role as Rassilon in several of Big Finish's audio plays, including *Neverland* (2002), *Zagreus* (2003) and *The Next Life* (2004). On television his best-loved role was as Philip Smith in the sitcom *Rising Damp* (1974-1978).

"This is an amazing block with an amazing cast, and none moreso than Don Warrington," says Phil Collinson. "I can't believe the wealth of talent we're attracting to Wales! This is another crucial role, and once Don's name had been suggested – I think Graeme first mentioned it, that clever man! – well, it was what they call a shoe-in."

Finally for this story, **Helen Griffin** will play Mrs Moore. Phil Collinson tells us, "Helen's become a good friend to the production – as a Wales-based actress, she has attended quite a few of our readthroughs, to help out when other actors aren't available. She read in as Queen Victoria for *Tooth and Claw*. But we've known for a long time that she is, in fact, one of Wales' outstanding talents, and is very well-known in the acting community here; it was just a matter of waiting for the right time, to cast her in the right part. And again, all the pieces fell into place with this block. Mrs Moore has some terrifying encounters with the Doctor, and I know Helen's going to have a great time with us."

Episodes 5 and 6 will also feature Noel Clarke as Mickey and Camille Coduri as Jackie. "Camille and Noel must think we're leading a champagne lifestyle these days," says Phil Collinson. "They came to the *Children In Need* Charity Dinner, then the *National Television Awards*, then a few days later they were back on set for Block Three. But a cold cup of tea in a Cardiff car park soon reminded them of the awful truth! As ever, it's brilliant to have them back on board – the characters have become such a huge part of the *Doctor Who* story, and the actors are such a vital part of the production team, it's like welcoming family back home."

Additional cast members confirmed for other episodes in Block Three are Tracy-Ann Oberman as Yvonne Hartman (see last issue), Adam Shaw as Morris and Freema Agyeman as Adeola.

DWM ALSO ASKED PHIL HOW filming on the series has gone so far?

"Block Three has been filming for a fortnight now," he told us as this issue went to press in mid-November, "and it's a hell of a sight to see the legendary Graeme Harper at work! Hurricane Harper, I call him. But we're all excited and galvanised by these scripts, and it looks as though every single design department – sets, wardrobe, make-up, prosthetics, CGI – has turned up the heat for our first four-episode block.

"We'll be filming until just before Christmas, and then the cast and crew get a well-deserved ten days off. I wonder how many of them will wake up to a toy Dalek on Christmas Day? Then we return to complete Block Three in the New Year. Meanwhile, Block Four – directed by Euros Lyn – is due to start pre-production at the start of December, so work on that will be crossing the Christmas gap too. And, simultaneously, we're locking Episode 1, we've seen the first edit of the magnificent Episode 4, and an assembly of Episode 2, with the first viewing of Episode 3 next week. They're flying in! And let me tell you, I'm so proud of these episodes.

"At the same time as all this, we'll be launching *The Christmas Invasion* – the CGI FX won't be complete in time for the Christmas listings magazines to have a preview tape, but we'll be having a special launch in early December. Expect a blizzard of Whoness!"

Indeed, *The Christmas Invasion* is now confirmed to air on Christmas Day itself, Sunday 25 December, and you can read **DWM**'s preview for the special episode on pages 22 and 23.

Phil also told us about one new addition to the production team: "It was only when reading last month's **DWM** that I remembered, we've forgotten to tell you a vital part of our crew list. The Director of Photography on Block Two was Rory Taylor, while Ernie Vincze has returned to us for Block Three. This was always the plan, right from the start of pre-production – *Doctor Who* is a hell of a job for one DOP, and we decided to stagger Ernie's workload. Rory's proved to be a truly brilliant talent – his episodes look absolutely gorgeous. And now Ernie's back with us, raring to go, so it looks as though the system is working! I can't wait for you to see the brilliant work of both these men."

EPISODE 3:

School Reunion

Written by	TOBY WHITHOUSE
Directed by	JAMES HAWES

Sarah Jane Smith	ELISABETH SLADEN
Voice of K9	JOHN LEESON
Mr Finch	ANTHONY HEAD
Mr Wagner	EUGENE WASHINGTON
Kenny	JOE PICKLEY
Melissa	LUCINDA DRYZEK
Nina	HEATHER CAMERON
Luke	BENJAMIN SMITH
Milo	CLEM TIBBER
Also co-starring	ROD ARTHUR
	CAROLINE BERRY

EPISODE 4:

The Girl in the Fireplace

Written by	STEVEN MOFFAT
Directed by	EUROS LYN

Madame de Pompadour	SOPHIA MYLES
Louis	BEN TURNER
Young Girl	JESSICA ATKINS
Katherine	ANGEL COULBY

EPISODES 5 & 6:

TBA

Written by	TOM MacRAE
Directed by	GRAEME HARPER

Pete Tyler	SHAUN DINGWALL
John Lumic	ROGER LLOYD-PACK
Jake Simmonds	ANDREW HAYDEN-SMITH
Mr Crane	COLIN SPAULL
The President	DON WARRINGTON
Mrs Moore	HELEN GRIFFIN

EPISODE 7:

TBA

Written by	MARK GATISS
Directed by	TBA

EPISODES 8 & 9:

The Satan Pit / TBA

Written by	MATT JONES
Directed by	TBA

EPISODE 10:

TBA

Written by	RUSSELL T DAVIES
Directed by	TBA

EPISODE 11:

TBA

Written by	STEPHEN FRY
Directed by	TBA

EPISODES 12 & 13:

Army of Ghosts / TBA

Written by	RUSSELL T DAVIES
Directed by	TBA

Doctor Who is a BBC Wales production for BBC One. 13x45-minute episodes for broadcast on Saturdays in early 2006. Story order and titles are subject to change.

COMING UP

Your full guide to where you can find **Doctor Who** on TV, audio, DVD and in print over the next month.

DECEMBER

- FRI 9-SUN 11, WED 14 (DAILY SHOWINGS)

TV Doctor Who: The Long Game by Russell T Davies [Ninth Doctor, Rose and Adam] *UKTV Gold*

- SATURDAY 10

TV Doctor Who: Battlefield by Ben Aaronovitch [Seventh Doctor and Ace] *UKTV Gold*

- SUNDAY 11

TV Doctor Who: Ghost Light by Marc Platt [Seventh Doctor and Ace] *UKTV Gold*

- FRIDAY 16 & SATURDAY 17

TV Doctor Who: Father's Day by Paul Cornell [Ninth Doctor and Rose] *UKTV Gold*

- MONDAY 19

TV Doctor Who: Rose by Russell T Davies [Ninth Doctor, Rose, Mickey and Jackie] *UKTV Gold*

- TUESDAY 20

TV Doctor Who: The End of the World by Russell T Davies [Ninth Doctor and Rose] *UKTV Gold*

- WEDNESDAY 21

TV Doctor Who: The Unquiet Dead by Mark Gatiss [Ninth Doctor and Rose] *UKTV Gold*

- THURSDAY 22

TV Doctor Who: Aliens of London by Russell T Davies [Ninth Doctor, Rose, Mickey and Jackie] *UKTV Gold*

- FRIDAY 23

TV Doctor Who: World War Three by Russell T Davies [Ninth Doctor, Rose, Mickey and Jackie] *UKTV Gold*

- FRIDAY 24

TV Doctor Who: Dalek by Robert Shearman [Ninth Doctor, Rose and Adam] *UKTV Gold*

- SUNDAY 25

TV Doctor Who: [TV Movie] by Matthew Jacobs [Seventh and Eighth Doctor] *UKTV Gold*

TV Doctor Who: The Christmas Invasion by Russell T Davies [Tenth Doctor, Rose, Mickey and Jackie] *BBC One*

Interactive TV Doctor Who: Attack of the Graske by Gareth Roberts [Tenth Doctor – and you!] *BBCi*

- TUESDAY 27

TV Doctor Who: The Long Game by Russell T Davies [Ninth Doctor, Rose and Adam] *UKTV Gold*

- WEDNESDAY 28

TV Doctor Who: Father's Day by Paul Cornell [Ninth Doctor and Rose] *UKTV Gold*

- THURSDAY 29

TV Doctor Who: The Empty Child by Steven Moffat [Ninth Doctor, Rose and Jack] *UKTV Gold*

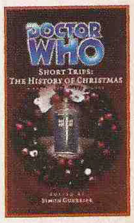
- FRIDAY 30

TV Doctor Who: The Doctor Dances by Steven Moffat [Ninth Doctor, Rose and Jack] *UKTV Gold*

- SATURDAY 31

TV Doctor Who: Boom Town by Russell T Davies [Ninth Doctor, Rose, Jack and Mickey] *UKTV Gold*

- ALSO THIS MONTH



CD Doctor Who: Other Lives by Gary Hopkins [Eighth Doctor, Charley and C'rizz] *Big Finish* £14.99

CD Cyberman: Conversion by Nicholas Briggs *Big Finish* £10.99

Short Story Collection Doctor Who: Short Trips – The History of Christmas Edited by Simon Guerrier *Big Finish Books* £14.99

JANUARY

- THURSDAY 5

DWM Issue 365 *Panini Comics* £3.99

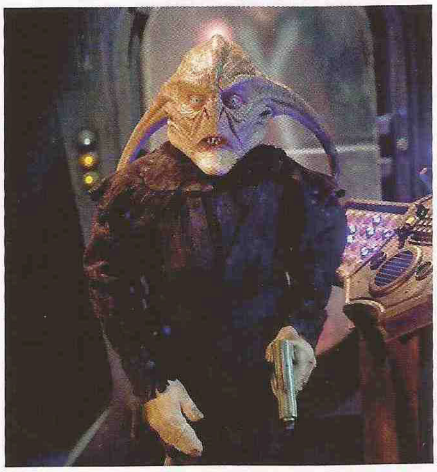
EXCLUSIVE! DETAILS OF THE NEW INTERACTIVE EPISODE REVEALED...

PUSH THE BUTTON!

THE SPECIAL 'INTERACTIVE' EPISODE OF *Doctor Who*, which was announced by **DWM** last issue, has now been given the title *Attack of the Graske*.

Producer Sophie Fante tells **DWM**, "*Attack of the Graske* gives the viewer the unique opportunity to immerse themselves fully in the world of *Doctor Who*. We aimed to make a mini episode with the same scope and feel of the main series and in *Attack of the Graske*, the viewer finds themselves not only flying the TARDIS with the Doctor, but fighting the Graske – a new *Doctor Who* monster – on the planet Griffoth and hunting him out in Victorian London.

"Filming was great fun because of the variety of locations within a relatively short shoot. The high point was creating an authentic Dickensian Christmas scene, complete with snow, in a small corner of Cardiff. Passers-by were taken aback, particularly when they spotted the Graske in full regalia!"



As we went to press precise details of the broadcast were yet to be confirmed, but it is understood that it will be available for viewers after broadcast of *The Christmas Invasion* on Christmas Day, so listen out for an announcement at the end of the Special. The full cast and crew list for *Attack of the Graske* can be seen below.

CAST

David Tennant Doctor Who, **Jimmy Vee** The Graske, **Lisa Palfrey** Mum, **Nicholas Beveney** Dad, **Mollie Kabia** Daughter, **James Harris** Son, **Robin Meredith** Grandad, **Gwenyth Petty** Grandma, **Ben Oliver** Urchin, **Roger Nott** Older Man, **Catherine Olding** Young Woman

CREDITS

Written by **Gareth Roberts**. Directed by **Ashley Way**. Production Co-ordinator **Katy Cartwright**. Script Supervisor **Pam Humphries**. Lighting Gaffer **Bob Fernandes**. Steadicam Operator **Alf Tramontin**. First Assistant Director **Peter Bennet**. Dubbing Editor **Paul Jefferies**. Costume Designer **Brian Malam**. Make-up Designer **Marie Doris**. Dubbing Mixer **Tim Ricketts**. Sound Recordist **Phil Edward**. Script Editor **Simon Winstone**. Art Directors **Arwel Jones**, **Jenny Bowers**. Designer **Ed Thomas**. Director of Photography **Rory Taylor**. Editor **Jamie Marsh**. Associate Producer **Dawn Walters**. Interactive Producers **Jo Pearce**, **Andrew Whitehouse**. Drama Producer **Sophie Fante**. Executive Producers **Julie Gardner**, **Russell T Davies**.

NEW BOOKS AND AUDIO RELEASES CONFIRMED FOR THE NEW YEAR...

MORE FROM THE BEEB!

THE FIRST THREE BBC BOOKS FEATURING THE Tenth Doctor are provisionally set for publication on 13 April 2006. These are *The Feast of the Drowned* by Stephen Cole, *The Resurrection Casket* by Justin Richards and *The Stone Rose* by Jacqueline Rayner. All three will be hardcover format, retailing at £6.99 each.

Also set for release in the Spring of 2006 is a second *Monsters and Villains* book, following the success of the first volume earlier this year. BBC Books' Justin Richards tells us that "this will cover more monsters from Series One, as well as the first half of Series Two. So in the second volume expect to see the Emperor Dalek, Gelth and the Cybermen – as well as some old favourites from the past, of course!"

Justin confirmed that another *Doctor Who* book is in the pipeline for mid-May. This book will be part of the 'Quick Reads' range, which is being launched next year. All of the novels in this new range are around 128 pages long, costing £2.99, and are described as 'short, fast-paced books, designed to encourage reluctant readers to get hooked on books.' Although the author of the *Doctor Who* title is yet to be officially confirmed, it will be published alongside books by Andy McNabb, Danny Wallace and Damien Lewis among others.

OVER AT BBC AUDIOBOOKS, FOLLOWING THE success of the first three volumes of the *Doctor Who at the BBC* CDs, a further release is planned for September 2006. BBC Audiobooks' Michael Stevens tells us that *Doctor Who at the BBC: The Plays* will "bring together some of the full-length radio plays which have been inspired by *Doctor Who*." More news on this CD soon.

Meanwhile, the final 'Missing' story yet to be released by BBC Audiobooks is the 1964 story *The Reign of Terror*. The story will be launched on CD in February 2006, with linking narration from Carole Ann Ford [pictured above], who played Susan in the story.

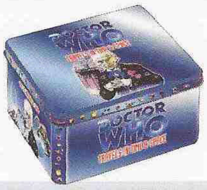
WIN A TIN!

THE FIRST THREE *DOCTOR WHO* BOOKS EVER published have recently been recorded as Talking Books, with original series star William Russell (Ian Chesterton) taking us to the court of Richard the Lionheart, and to the planets Skaro and Vortis.

Containing the stories *Doctor Who and the Daleks*, *Doctor Who and the Crusaders* and *Doctor Who and the Zarbi*, this amazing 15-CD tin, titled *Travels in Time & Space*, is available now from BBC Audiobooks, priced £65.00. We have three limited edition copies available to the winners of our competition, numbered 1963 and 1964 (the first two years of *Doctor Who*) and 8000 (the last tin in the run). To be in with a chance of winning, just send us the answer to the question below, on a postcard or the back of a stuck-down envelope. Mark your entries **'Exciting Adventures'** and send them to us at the editorial address on page 12 by 5 January 2006. Good luck!

Who painted the covers to the original books of these three stories?

a) Chris Achilleos
b) Tracey Emin
c) Rolf Harris



BEYOND THE TARDIS

Dominic May tells us what **Doctor Who**'s movers and shakers have been up to away from the series...

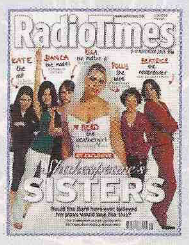
THE PANTO INVASION (OH YES IT IS!)

Colin Baker is Nurse Nellie twice daily in *Snow White and the Seven Dwarfs* at the Hall for Cornwall, Truro from 10 December to 8 January (Tickets £8.50 to £15.95 – phone 01872 262466). 50 years since applying for a handyman job at London Zoo, **Sylvester McCoy** is there thrice daily as King Rat in *Dick Whittington and His Magical Cat* for the zoo's first ever pantomime from 23 December to 8 January (Tickets from £14.50 [some include full admission to the zoo] – phone 08700 130654). Panto virgins **John Barrowman** and *The Empty Child/The Doctor Dances*' **Richard Wilson** play Prince Charming and Baron Hardup in *Cinderella* at the New Wimbledon Theatre from 9 December to 18 January (Tickets £9 to £21 – phone 08700 606646). **Frazer Hines** wields his water pistol as Smee in *Peter Pan* at the Palace Theatre, Newark from 13 December to 8 January (Tickets £8 to £10.50 – phone 01636 655755). **Bonnie Langford** is Prince Charming in *Cinderella* opposite *Terminus*' **Liza Goddard**'s Fairy Godmother and ex-Dalek voice **Royce Mills** at the Yvonne Arnaud Theatre, Guildford from 9 December to 8 January (Tickets £11 to £21 – phone 01483 440000). **Peter Purves** is directing *Jack and the Beanstalk* at the Theatre Royal, Plymouth from 16 December to 21 January (Tickets £10.50 to £19.50 – phone 01752 267222). Other pantomimes include *The Unquiet Dead*'s **Simon Callow** as Abanazer (*Aladdin* – Richmond Theatre), Dalek Operator **Nicholas Pegg**'s script for *Cinderella* (Queen's Theatre Hornchurch) and Dalek Operator **Barnaby Edwards** as the King (*Puss in Boots* – Connaught Theatre, Worthing). Also this Christmas, you can catch **John Barrowman** as the blonde Lead Tenor Stormtrooper singing *Springtime for Hitler* in *The Producers* movie of the musical (UK opening is Boxing Day) – buy the soundtrack from 5 December.

HARRY AND DAVID

David Tennant joined *The Girl in the Fireplace* guest star **Sophia Myles**' for the opening night of *Otherwise Engaged* on 31 October. David can be seen in cinemas worldwide as Barty Crouch Jr in *Harry Potter and the Goblet of Fire* [above], and attended the *Harry Potter* première at London's Odeon Leicester Square on 6 November.

BILLIE THE COVER GIRL



Billie Piper made the cover of the *Radio Times* for her appearance as Hero in BBC One's *Much Ado About Nothing* on 7 November. She said playing Rose had helped with learning difficult lines for Hero, although she did struggle with one phrase: "Altostratus castellanus," she said. "Mid-take, you'd find your top lip curled and you'd be sweating like a pig. Those lines really did give you the fear."

ANOTHER DOC FOR MOFFAT

Steven Moffat has been commissioned by BBC One to script a modern version of *Dr Jekyll and Mr Hyde* aimed at the Saturday *Doctor Who* slot and described as "more *Spooks* than Robert Louis Stevenson." Shooting on the six-hour series will start next September and will probably air in 2007.

OBITUARY

John Hollis, who played Professor Sondergaard and provided the Hyperion Voice in *The Mutants*, died on 18 October. **Mary Wimbush**, who was Sarah Jane Smith's Aunt Lavinia in *K9 and Company: A Girl's Best Friend*, died on 31 October aged 81.

OTHER NEWS

BILLIE'S FUTURE IN THE TARDIS?

DWM readers may have read some conflicting rumours in the tabloid press recently, concerning Billie Piper's future with *Doctor Who* beyond the next series. The *Daily Mirror*'s front page on Saturday 12 November claimed 'Billie Quits *Dr Who*', while the following day's *Daily Star* rubbished the *Mirror*'s story, claiming that Billie had already signed up for a third year. The BBC officially stated, "We are not commenting on the third series – we are still working on the second series. Rose has a whole new journey and a fantastic set of adventures to go on with the brand new Doctor, starting in the Special on Christmas Day. Viewers will then see them return in a host of scary and exciting stories in a new series next year."

DWM advises readers to take any rumours that appear in the press with a pinch of salt, and only believe what has been officially confirmed by the BBC and in the pages of this magazine. Meanwhile, you can read what Billie *really* has to say on her role in *Doctor Who* in our exclusive interview which begins on page 12.

▼ NEW RADIO 2 DOCUMENTARY

Following the success of the two-part *Project: Who?* documentary earlier in the year, BBC Radio 2 will be broadcasting a new *Doctor Who* documentary on Tuesday 20 December. The programme will be narrated by *Doctor Who* writer Mark Gatiss [above], and features interviews with David Tennant, Billie Piper, Russell T Davies, Julie Gardner, Phil Collinson, Camille Coduri, Noel Clarke, Penelope Wilton, Murray Gold, BBC One Controller Peter Fincham and the *Radio Times*' Alison Graham.

The documentary looks at how the series became the most talked-about television show of 2005, and how the departure of Christopher Eccleston and the arrival of David Tennant will affect the series. Spoiler-sensitive readers should be warned that the show will feature excerpts from upcoming episodes, including *The Christmas Invasion*. Tune in at 8.30pm.

NEW EXHIBITIONS

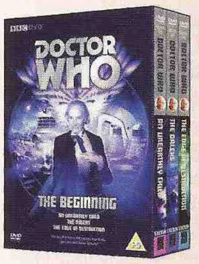
A new short-term *Doctor Who* exhibition or costumes, models and props has opened in Cardiff, after the closure of the display on Brighton Pier. The new attraction is situated in the Red Dragon Centre in Cardiff Bay, and opened on 1 December, running until 28 January 2006. Two further exhibitions have also opened – one at the National Space Centre in Leicester (running from 22 November-8 January), and a small display at the National Museum of Photography, Film and TV in Bradford (which will run through to early January). Entry to all three attractions is free for the public.

▼ SHADA COMES TO BBC7

The 2003 *Doctor Who* webcast *Shada*, written by Douglas Adams, starring Paul McGann and Lalla Ward, and produced by Big Finish ▶

◀ Productions, will air on the BBC's digital radio station BBC7 on Saturday 10 December between 9am-noon. This follows the recent broadcasts of several other Paul McGann audio adventures on Saturday evenings.

▼ BOX SET SLEEVE REVEALED



The provisional packaging for the triple-DVD set for *The Beginning* has been revealed. The first three *Doctor Who* serials ever – titled in this set as *An Unearthly Child*, *The Daleks* and *The Edge of Destruction* – each have their own slipcases within the outer box. The set goes on sale from Monday 30 January 2006, priced £29.99. Look out for our preview of the set next issue.

9 MILLION WATCH TENNANT

Over 9 million viewers watch David Tennant's first full scene as the Doctor (which Russell T Davies has suggested we call *Pudsey Cutaway* – you make your own minds up!), helping the *Children in Need* appeal to another record-breaking evening of fund-raising. To make a donation, visit *www.bbc.co.uk/pudsey* or call 08457 332233 (local call rate) with your credit or debit card details. You can also post a cheque payable to 'Children in Need' to BBC Children in Need Appeal, PO Box 76, London W3 6FS.

DAVID AND BILLIE GET THE CHRISTMAS CELEBRATIONS STARTED IN CARDIFF!

THE BIG SWITCH ON!

DAVID TENNANT AND BILLIE Piper braved the cold winter weather on the evening of Thursday 17 November – along with hundreds of other residents of Cardiff – as they switched on the city's Christmas lights.

Billie and David were both in good spirits, and were interviewed live on the BBC's *Wales Today* programme, being asked how they were enjoying making the series.

"Every day's a bit different really!" admitted David. "The other day we were hanging 30 feet up in the year – but I can't tell you why. I get to play a woman – but I can't tell you why. I can't really tell you *anything*, it gives the plot away!"

Billie was asked about the monsters that would be appearing in the new series: "We've got the Sycorax, we have a werewolf..."

"We do have the Cybermen!" David interrupted, to huge cheers from the crowd. "They are genuinely absolutely terrifying..."

"They're twice the size – they're huge... They're quite sexy actually!" added Billie. She also gave away a small hint about *The Christmas Invasion*. "The Christmas tree attacks us. That's pretty exciting and quite threatening and scary at the same time!"

When pressed for more details, David was staying tight-lipped.

"I can't give stuff away this early before Christmas!" he protested. "All you need to know is that it's the perfect thing for Christmas Day. Sit down with a big lump of turkey, put your paper hat on, pull a cracker and you'll have a great time!"

David and Billie then counted down from 10 to 1, as they flicked the switch and the fireworks began!

AFTER-IMAGE

CHILDREN IN NEED SPECIAL

WRITER Russell T Davies | **DIRECTOR** Euros Lyn | **BROADCAST** Friday 18 November 2005, 21.10, BBC One

08457 33 22 33

08457 33 22 33

CHILDREN IN NEED HAS A (MOSTLY) NOBLE HISTORICAL connection with *Doctor Who*, stretching right back to *The Five Doctors* in 1983, so it wasn't the biggest surprise to hear that there was to be a *Who* element to this year's sometimes excruciating, sometimes glorious, but always worthwhile night of entertainment from Terry Wogan and chums. At first it was hard to see what form it might take; after all, we didn't want our first proper encounter with the Tenth Doctor to be a high-kicking extravaganza with the new Doctor and Rose strictly dancing around the Powell Estate to the songs of *Oklahoma!* with help from Jackie, Mickey, the Emperor Dalek and the Slitheen. (Although, actually... no, *no!*)

Fortunately, Russell T Davies managed to serve up just what we really wanted – more! Long-time fans have seen the TARDIS scene where the Doctor acclimatises to his new form and explains what's just happened to his companion(s) quite a few times now, but characteristically for the new series, this version felt both warmly traditional and completely fresh. As we've come to expect, Billie Piper gave nothing but her best and proved in just a few minutes how deserving she was of her recent National Television Award as Rose's fear gave way to acceptance of the new Doctor. Russell's script, especially given the tricky constraints he had to work to, sparkled; it was funny, it was moving, it cleared up our doubts about Captain Jack, and it ended on a classic cliffhanger. Oh, and it had the Cloister Bell in it, which was enough to set this fan's heart a-fluttering on its own!

But the real purpose of the scene was to give us our first real glimpse of David Tennant's Doctor. And you know, it's always very hard to write a review of something this good. We all knew David was a great actor, but it was still a shock to see quite how brilliant he's going to be as the Doctor. The 'knocked on the head, I don't know where I am' scenes that follow straight on from a regeneration have defeated several previous Doctors, but the new model's swings from casual comedy, to empathic affection with Rose, to fear, and finally to manic energy were all rendered perfectly, every line delivered with the instinctive skill of a truly remarkable actor. He can even cough up Gallifreyan ectoplasm convincingly! And is it just me, or is there something in the new Doctor's estuary accent and rumpled charm that's reminiscent of the young Dudley Moore? I'd thought it was going to take a bit of time to adjust after Chris Eccleston's departure, but David's drawn me straight in.

And as the TARDIS hurtled out of control through the vortex to crash-land on the Estate and the closing credits screamed in, I'm sure I wasn't the only viewer wishing the gap between now and Christmas would just evaporate. I'm writing this on 19 November – you out there, reading it, you've only got *days* to wait! Lucky you...

MICHAEL PRITCHARD

08457 33 22 33

bbc.co.uk/pudsey

◀ ▲ *The Doctor's regeneration is going a bit wrong... Grrr, why isn't it Christmas already? Humbug etc...*

YOUR *DOCTOR WHO* QUERIES ANSWERED BY **SORVAD**

MATRIX DATA BANK

REGENERATION GAMES

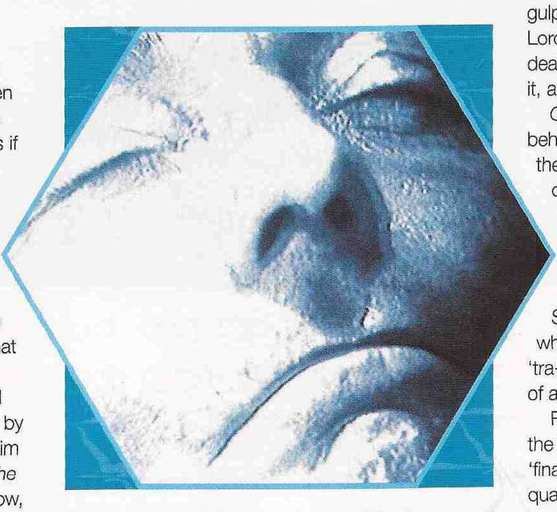
The imminent arrival of the Tenth Doctor has got everybody excited about regeneration. So let's not waste time on any of Sorvad's witty banter and instead plunge right in with **Helen Walker** of Toronto, who joined the series with *Rose*, and who asks pretty bluntly "What exactly is regeneration? Is it something all Time Lords did?" Similarly, **Henry Jones**, age 8, of Richmond asks "Why does Doctor Who always change?"

The Doctor's first change of appearance [right] happens at the close of *The Tenth Planet* in 1966. It's been repeated often over the years that the first Doctor 'died' of old age, but the story as televised makes it pretty plain that the Doctor is in fact severely debilitated by the energy-draining properties of the Cybermen's planet Mondas. (Though as nobody else in the vicinity is killed in this way, the Doctor's age – and possibly his alien nature – make him more susceptible to this.) He frantically hurries to get back to the TARDIS – as if he can't regenerate without it, or he needs it to aid the process – and as it takes off, he collapses, glows, and changes. The Second Doctor is very evasive about it all when he gets up a few seconds later, claiming to have been 'renewed' by 'part of the TARDIS – without it, I couldn't survive'. That's about all the explanation we get, and at this point it seems that the TARDIS 'renews' the Doctor. (Interestingly, press releases from the BBC in 1966 suggested that the Doctor had merely been made younger by the process – knocking off 300 years to make him 450, the age he gives himself in *The Tomb Of The Cybermen*. But this is never stated in the TV show, and is flatly contradicted in several later stories.)

The next time we hear about regeneration (though it still isn't called that) is in 1969 and the Second Doctor's swansong *The War Games*. After hearing about his exile to Earth, the Doctor rather bizarrely claims he'll be embarrassed to be exiled there because people there know him (was he really worried that Professor Travers, the Brigadier, etc, would be coughing and shuffling their hands in their pockets and avoiding the word 'exile' at UNIT parties?). The Time Lords tell him 'your appearance has changed before, it will change again' and give him some line drawings of possible new faces (one of which looks a bit like Fats Domino, which would have been fun!). He rejects them all and so the Time Lords choose for him. But there's still no explanation of how or why this happens, though the Doctor does tell Jamie and Zoe that Time Lords can 'live forever, barring accidents'. (One assumes he's being lyrical here.)

It isn't until the Third Doctor's final epic adventure *Planet of The Spiders* in 1974 that we get a proper explanation. The Doctor's old mentor, a Time Lord hermit who's retired to Earth as Buddhist monk K'Anpo Rinpoche, tells Sarah that all Time Lords can 'regenerate' to repair their bodies at the moment of death (which fits in neatly with all the Doctor's later regenerations, though quite what triggered his sixth, apart from a bumpy ride in the TARDIS which gives co-traveller Mel nothing more than a knock on the head, is unclear). K'Anpo's acolyte Cho-Je is in fact a manifestation of K'Anpo's own next incarnation, and 'becomes' him on K'Anpo's death.

What this all stems from is the input of *Doctor Who*'s then-producer, (and Buddhist) Barry Letts. Buddhism teaches of avatars, symbolic personas brought into the real world at times of crisis that represent a person's reincarnation. Cho-Je is K'Anpo's avatar, arriving just a little ahead of schedule. This also happens in an even more bafflingly underexplained scenario in the Fourth Doctor's finalé *Logopolis* (1981), as the embryonic and ethereal 'Watcher' who follows him in his last hours turns out to be the shade between the Fourth and Fifth Doctors. All very mystical!



Our next insight into regeneration comes in *The Deadly Assassin* in 1976, the first story to be set entirely on the Doctor's home planet Gallifrey. We learn a lot – a *lot* – about the Time Lords and their history here, including that Time Lords can regenerate only 12 times. Then, that's it, they die. The Master has got to the end of his cycle of 13 lives, and plots to absorb the energy from the Eye of Harmony – the black hole through which Gallifrey draws all its power – to give him a new lease of life.

This opens up a whole new can of regenerating worms. It's never stated – but it seems very likely, on the evidence presented in the TV series – that regeneration is not a natural process, but was conferred on the Time Lords as a technological innovation. The rule of '13 lives' is possibly a limit set arbitrarily by the ancient Time Lords rather than a biological rule. Certainly, in *The Five Doctors* (1983) the High Council offers the Master a whole new cycle, and the very first Time Lord, Rassilon himself, seems to be immortal – in a state of perpetual regeneration. The Master's later plots to use the Source of Traken, the numismaton gas of the planet Sarn, and the heart of the TARDIS itself to get new lives also seems to back this up. Also, only Time Lords, not 'common' Gallifreyans, seem to possess the ability, as if it's bestowed upon graduation or possibly down family lines.

The next addition to regeneration lore comes in *Destiny Of the Daleks* (1979), as Romana merrily changes bodies – several times – on a whim. Here comes one of Sorvad's hot potatoes! The Doctor shows no surprise or alarm at Romana apparently gulping up her regenerations. What if female Time Lords, for whatever reason, get a different kind of deal out of regeneration? What if they can control it, and switch bodies as they wish?

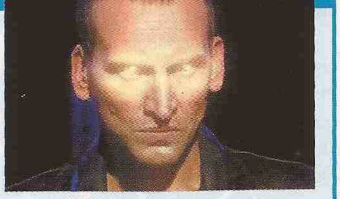
Castrovalva in 1982 has the new Fifth Doctor behaving like a lost fluffy little chick, and heading for the TARDIS' Zero Room, which cuts out all the confusion and bother of the universe and allows him to complete his regeneration in peace.

Interestingly, all of the new Doctors bar the Second behave in a very disorientated, confused way after their regenerations – the Sixth being the most extreme example – whereas the Master, Romana or K'anpo just go 'tra-la-la, not bothered'. Perhaps the Doctor's a bit of a softy?

Finally, we come to the Valeyard. He is a shade, the intermediate stage between the twelfth and 'final' Doctor, and an amalgam all the Doctor's bad qualities, summoned into existence by the Time Lords to do their dirty work against the Sixth Doctor in *The Trial Of A time Lord* (1986). The Time Lords promise him all the Doctor's remaining regenerations if the Valeyard can convict him of grievous offences against their laws. This is all notoriously unclear and speculative, and until someone asks a question about it, Sorvad's not going there. Talk to the sucker, cause the eye stalk don't wanna know about *The Trial Of A Time Lord* for a good while after last issue!

To find out what regeneration after-effects the Tenth Doctor suffers, tune in on Christmas Day. As if you weren't going to already...

"A WAY OF CHEATING DEATH..."



Paul Price of Lewes, also on a regeneration theme, watched *The Parting Of The Ways* and asks, "Why was the time vortex capable of reducing the Doctor's cells to a mush and causing his regeneration when he only possessed it for a few seconds; yet it apparently did no damage at all to Rose's cells during the several minutes that she was hosting it?" I think the crucial difference here is that Rose absorbed the vortex through the TARDIS; but the Doctor got the vortex by absorbing it out of Rose, which are two quite different things. I reckon part of what the Doctor did when he kissed Rose was absorb into himself all the vortex damage that would otherwise have affected her. There's also something a bit tantalising and mysterious in that when Margaret Slitheen looked into the vortex in *Boom Town* she got what she wanted – a second chance at life, and when Rose looked into it she got what she wanted – saving the Doctor and destroying the Daleks. When the Doctor absorbs the vortex he gets Rose back safely but he also regenerates. Perhaps that's what he wanted – perhaps he couldn't live with his ninth self, which was not prepared to destroy Earth even if it meant the end of the rest of the universe?

Whoo, this month Sorvad's being a right devil's avocado! If you've got other ideas, you know where to send them. Merry Christmas! ■

DWMAIL

DWMAIL, Doctor Who Magazine,
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk (marked 'DWMail' in the subject line)

AWARD REWARD

What a fantastic win for *Doctor Who* at the National Television Awards! It was just lovely to see Billie going up twice for her awards, and to see Noel Clarke and Camille Coduri join her to collect the award for the series was especially lovely, as they are such a crucial part of *Doctor Who* and superb actors! As fans of *Doctor Who* we are so lucky to have had 2005. A year to savour and look back on with huge pride!

PETER WILCOCK E-MAIL

> "Not one NTA, not two, but three! The cheers in my living room filled the entire house..."

For years I have suffered cruel abuse. At school, I was mocked for my affliction. The kids would laugh at me and even my best friend was no comfort. My Dad tried to help, but I had inherited the illness from him. His solution for the cure was just to feed and support my addiction.

24 years ago I discovered a self-help magazine and have subscribed to it ever since. In 1983, they even published my letter, in which I tried to share my problem with others. But the cure never came...

And then in late 2003, a glimmer of hope arrived. A new miracle cure seemed on the horizon – RTD it was called. Heavily tested, with a good track record, RTD was supported by a multi-million pound investment. Yes, I too, worried that my illness was now turning into mass hallucination.

But then at Easter 2005, the RTD became a reality. Suddenly, I felt as if a huge weight has been lifted from my shoulders. Under a Government ruling, led by an incessant media campaign, I was able to talk about my illness. (Deep breath) "My name is Dave and I am a *Doctor Who* fan."

And with those words, my life changed forever. Everyone became infected with illness, but now it was called a blessing. No one could get enough RTD.

October 25 2005. The day the illness left. The RTD was hailed a unanimous success. It received official confirmation from the public watchdog, known as the NTA. Not one NTA, not two, but three NTAs. The cheers in the living room filled the house, no doubt every fellow sufferer cheered at the same time.

RTD, make room in Cardiff for those NTAs, but leave some space. The BAFTA will need room too!

DAVE HOPE STAFFORD

IT'S VICKI PALLISTER

Another great issue of **DWM** in 362, with David Darlington's interview with Murray Gold an absolute highlight, and a careful balancing of stuff for us oldsters and all the new fans again.

Just a couple of observations, mind; despite what Sorvad says Vicki was eventually given a surname in Keith Topping's novel *Byzantium*! It's Pallister. I've never come across it used elsewhere, mind, with most of the other authors happy to leave her as just 'Vicki' as on-screen.

I'm also gutted that my favourite fluff from *The Invisible Enemy* was missed in the *Fact of Fiction* article (so many to pick from, so little space, I'm sure). It's the bit when a member of the studio crew is captured walking across the set, reflected in the glass of the miniaturisation chamber door. If you want to see it without the inconvenience of watching the whole story, it's used on *30 Years in the TARDIS* just after Lowri Turner starts pretending she knows who Leela is.

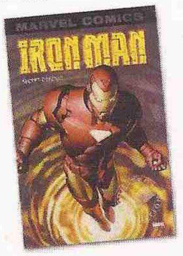
IAN POTTER E-MAIL

READ ALL ABOUT IT!

Just thought I'd let you know that as a non-reader of the *Doctor Who* books range I was motivated into a purchase by your magazine whilst in my local bookshop recently. This was because of your review of *Only Human* by Gareth Roberts, in **DWM** 362. I have to say I loved every minute of it and have to agree that Gareth captures the Doctor, Rose and Jack's characters absolutely perfectly, as well as the overall 'feel' of the series. The book really does read just like a TV episode and would certainly fit into the ongoing television series with no problem.

I loved it and would heartily recommend that anyone who – like me – had not given the range a chance, picks one up and enjoys themselves as much as I have just done.

RICHARD THOMAS E-MAIL



SUNDAY DOCTOR

So, *The Christmas Invasion* is to be broadcast on Christmas Day. Fantastic news, and another 'first' for the series. No, I know it's not the first time we've had *Doctor Who* on Christmas Day, [*the episode* The Feast of Steven *was broadcast on BBC1 on Christmas Day 1965 – Ed*] but it *is* the first time that a brand new episode has been shown on a Sunday. Yes, Sunday is the only day of the week never to premier an episode... until now!

DENIS HARRISON E-MAIL

"Oh crikey! I've landed on a Sunday!"

THE IRON MEN?

Just seen the new pictures of the Cybermen – *terrifying*! Enough to scare any kid to death. Well done to Phil Collinson and the team for not spoiling their image. I think I will be hiding behind the sofa when they come on this time round!

SIMON TAYLOR E-MAIL

The new-look Cyberman is impressive, but apart from the 'ear muffs', 'head handles' and the tear-drop eyes, it appears to bear more than a passing resemblance to Marvel Comics' Iron Man. Yes?

PHILLIP TRICKER ESSEX

Hmm, I don't know if I like them or not! I like the faces, the eyes and

We also heard from... **NEIL SULLIVAN:** "Graeme Rigg raises an interesting point as to whether Menoptra are butterflies or bees, but he's wrong. His argument is based on the assumption that the name is a corruption of Hymenoptera, but *The Web Planet* DVD subtitles indicate that the writer simply meant 'Men-optera' to mean 'flying men'.

DAN TESSIER: "Further to Graeme Rigg's letter about the Menoptra, I started thinking about the Zarbi. Although they look like ants, members of the order hymenoptera, they have also been likened to termites, which belong to the order isoptera which –" [*The editor reserves the right to cut letters for reasons of abject tedium! Now stop it!*]

---

mouth are good – back to a more classic 'Second Doctor' style. But I'm on the fence about the shape of the face. On first sight I thought that the body looked a bit too chunky, but now I'm warming to it... Hmm. Well maybe I'll just wait and see what the Tenth Doctor does with them!

WILL BROOKS DEREHAM

I've just seen the pictures of the new Cyberman... *wow!* A touch of C3PO and Robocop, perhaps – but, most importantly, it's all Cyberman! I cannot wait to see them put the new Doctor through his paces.

ALAN GORDON WEST DULWICH

FOND MEMORIES

I have finally decided to write this letter (its taken me six months to pluck up the courage!) having never written to your wonderful magazine before. My mum passed away in April after a three-year fight against cancer.

She was a remarkable woman who would not give in despite being in obvious pain. I was devastated but I had the support of my own family to get me through and a little help from a certain Time Lord.

It was my mum who bought me *Doctor Who Weekly* Issue 2 way back in 1979 – one of my fondest memories. I had sat captivated by *Destiny of the Daleks* – my first full *Who* story – and she even put in an order at our local newagents so I wouldn't miss a copy. That Christmas I remember unwrapping the *Genesis of the Daleks* soundtrack LP. Bliss! Throughout my childhood, many memories of mum include *Doctor Who*.

One of the last things we spoke about was how good Zoë Wanamaker was as Cassandra in *The End of the World*. She had watched the episode on a portable telly in her room at the hospice (all the staff disappeared to watch it in the staff room, mum told me). I remember looking forward to the next week's episode, but she sadly passed away on the Sunday.

I would like to say a big thank you to Russell and the team for bringing back the series at the time when I needed it most. *Doctor Who* has given me lots of happy memories and I am happy to report that my five-year-old son, Jack, loves the show. "Can we watch *Doctor Who*?" echoes around the house.

Thank you again. God bless.

RICHARD STAMP E-MAIL

A CHANGE TOO FAR?

Another picture of some Slitheen.

I am a longstanding subscriber to **DWM**, and over the years have always found it both informative and amusing. Like most fans, I'm extremely happy to have the show back on our screens – and I must say I have enjoyed the resurrected programme immensely. Unfortunately the return of the show has, in my opinion, had a detrimental effect on your magazine.

I would expect **DWM**'s bias to switch to the new series – this is natural and healthy – but I am sorry to say that I am finding less and less of interest to read each month.

There are only so many pictures of Slitheens that I can take each issue. I am also totally uninterested in the crayon drawings of five-year-old fans. I would point out that five-year-olds are very important to the future of the show, but the inclusion of so many new series features, combined with children's attempts to make Daleks out of dustbins, has changed **DWM** beyond recognition.

In short, I shall not be renewing my subscription. I wish you all the best and have no bad feelings against the magazine – it's just that it will have to continue without my reading it.

MARK HULME E-MAIL

Sorry to lose you, Mark. We ought to point out that we always try to make the selection of letters printed in *DWMail* representative of the total volume of mail we receive. Unsurprisingly, a large number of younger readers have come to the magazine recently, and it would be unfair not to reflect that. And with such a diverse – and rapidly increasing – readership (we're about 75% up on 2004 figures), it is perhaps difficult to please everyone at once. What do other readers think – are we getting the mix right for you? Let us know...

And finally this month, for our less curmudgeonly readers...

Here is a picture of my son Matthew (4) in his halloween Dalek. He has been terrorising his sisters Amy and Alice with it; chasing them around the house!

CRAIG LAMBERTON E-MAIL

COMING IN **DWM** 365

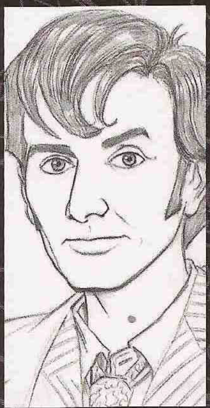
The Christmas Invasion!

DWM pulls out all the stops to bring you the most in-depth behind the scenes look at the making of a *Doctor Who* story ever, as we document the production of *The Christmas Invasion*!

In a massive 22-page feature, we take you into the tone meeting, inside the Newport studio, to the Brandon estate, aboard the Sycorax spaceship... and to a quarry in Barry Island!

Featuring interviews with David Tennant, Billie Piper, Noel Clarke, Camille Coduri, Penelope Wilton, Russell T Davies, Phil Collinson, Edward Thomas, Neill Gorton, Mike Tucker, Louise Page, Murray Gold, The Mill and James Hawes.

Plus experience David's very first day as the Tenth Doctor, and get a course in conversational Sycorax for beginners! Don't miss it!



PLUS

The Tenth Doctor makes his **DWM** comic strip début – and some old enemies are waiting for him on the icy planet Serac...

AVAILABLE FROM WHSmith AND ALL GOOD NEWSAGENTS AND COMIC SHOPS FROM 5 JANUARY 2006, PRICE £3.99

Billie

In an exclusive, in-depth interview – her first for **DWM** – award-winning actress **Billie Piper** tells **Benjamin Cook** all about life in the media spotlight, love in the TARDIS, and why new Doctor David Tennant is her "little Bambi"!

"I think we have a lot in common," says Billie Piper, fixing me with a bright, steady stare. I wonder, for a moment, whether she's referring to me and her. Then I realise: she isn't.

"I mean, she likes to take a gamble," continues Billie, "and that's something that I'm quite keen to do – you know, take risks, not be scared, not freak yourself out with the consequences of your actions, and try to live in the moment as much as you can – and just do what's right, and be aware of karma. I think Rose is very conscious of all of that, and that's something I feel I can relate to."

Ah, Rose Tyler! The feisty young intergalactic adventuress, who's saved the world on at least three occasions – probably more – and gone head-to-head with Daleks, Autons, Slitheens, Reapers, and Cybermen (well, okay, not the Cybes quite yet), and thrashed the lot of them in quick succession, with a little help from her faithful companion and bestest mate, the Doctor. He may be just the designated driver (and he's messed that up before now – he missed 1860 by almost a decade), but he's played a part in showing Rose a better way of living life: how to make a stand, how to say no, how not to just 'let things happen', and how to have the guts to do the right thing when everyone else runs away. Over the last year, Billie and the Doctor have turned Rose Tyler into one of the most likeable, well-rounded, engaging young women ever to have stepped across the TARDIS threshold. It's hard to think of anyone else but Billie Piper who could have filled Rose's trainers with such aplomb.

Another thing that Billie and her on-screen alter ego have in common is that they've both packed an impressive amount of 'living' into their relatively short years. In Billie's case, three Number One singles and a high-profile marriage before the age of 19 – how's that for starters? And, more recently, her dramatic reinvention from bubblegum popster-turned-teenage tearaway, into a fully-fledged, ultra-talented, totally grown-up actress. No, wait, make that a fully-fledged, ultra-talented, totally grown-up, *award-winning* actress, after she walked away from the prestigious National Television Awards, in October, with the Most Popular Actress gong for her portrayal of Rose. Obviously we at **DWM** are biased, but wasn't it just the most thoroughly on-the-button, richly deserved win of the night?

"I didn't think I stood a chance," Billie says, when we catch up in a warehouse in Newport, South Wales, two days after the ceremony. It's her first day back at work, and she hasn't got fed up of people congratulating her yet. "I'd kind of written it off when ▶

▲ *The new team! The Tenth Doctor (David Tennant) and Rose arrive back on Earth...*

◀ I found out that I was nominated," she tells me, "just cos of the nature of the awards: it seems like the soaps always clear up, and that anything else doesn't really stand a chance."

Well, *Doctor Who* gave chance a good kicking that night, being awarded Most Popular Drama, while Christopher Eccleston was named Most Popular Actor. All in all, not a bad night. "I was hoping that we'd win Most Popular Drama," Billie confesses, "and I did feel quite confident about that one, I have to be honest. But I was beside myself when I found out that I'd won Best Actress. It's the kind of feeling that you can't remember. Do you know what I mean? It was so good and so in the moment that I'll never get that feeling back. I can imagine it, or a vague idea of what it was like, but it was the most exciting, thrilling moment – one of the most brilliant moments of my life, I think. I was on the verge of tears. I surprised myself, cos I didn't think I'd be like that, but I don't think I realised how much it meant to me. I had to have a little word with myself on the way to the stage, to try to hold back the tears. It just means the world to me, because it's my first award, and hopefully not my last, for my acting. It's been a bit of a slog at times, but it does make it worthwhile. People recognise your efforts, and that feels really, really good."

On the day of my visit to the Newport warehouse (a surrogate studio rented out to the BBC), an ample section has been given over to a cool, dark spaceship, which Billie patrols in a sky-blue top and jeans, with a big silver space-gun slung over her shoulder. Frankly, she looks stunning – properly sexy in an intuitive, slightly dishevelled, wonderfully gauche way. The new Doctor, David Tennant, is also on board. The chemistry between them is just as strong on screen as off. In between takes, he and Billie natter away like the best of friends, taking in more random topics than there are bumps on a Dalek. And then they go for a take, and Billie trips over one of her lines...

▶ *Rose has some explaining to do in Aliens of London.*

"Ooh dear," teases David, "might they have to take back your award?"

"No!" she cries. "That's not going anywhere!"

It's good to see that Billie is still enjoying making *Doctor Who*. After all, she's been at it for well over 16 months now, but she insists that she's not bored yet. "Not at all. I'm loving it," she says, as we settle down during the lunch break for a proper chat. "I do get bored quite easily," she explains, "so I have to keep myself stimulated mentally. I need to always be doing things, even in between takes, usually reading or whatever, cos I get bored with sitting around. But no, I'm not bored with the work: I respect the work so much."

Today's filming is for an episode of the second series, which won't be seen on BBC One for a good few months yet. Before then, there's a special festive edition to savour – it's called *The Christmas Invasion*. "It's actually set at Christmas," enthuses Billie. "I mean, cos even though it's a Christmas episode, sometimes Christmas specials don't really include Christmas. But ours does. There's *lots* of Christmas. It's all very visually Christmassy, and striking, and bright... and I'm such a Christmas freak! So yeah, Christmas – and a new Doctor, and an alien invasion. And isn't that everything that you could possibly want from a Christmas special? Oh, and crackers!"

And what can we expect from Rose herself in the special, and in Series Two?

"More adventure," says Billie, thrillingly. "She's a bit more kind of... possessive this time around. I think it's because she feels like she's lost the Doctor once, and she doesn't want to lose him again. She's become a bit more jealous, which is something that's quite funny, but also destructive, as we'll find out. And do you know what? *The scripts!* I mean, I didn't think it possible for the scripts to be better than the first series, but they are. I'm not saying that the last ones weren't great, cos they were extraordinary, but I think we've managed to top them. I'm not being cocky, I'm just being honest," she beams, before adding, "and maybe *a bit* cocky! But they're so brilliant."

You may have noticed that this is Billie's first major interview for **DWM**. "You're not going to ask me really hard sci-fi questions that I can't answer, are you?" she smiles, sweetly. I promise her that I won't. And then, just for a laugh, I ask her the intergalactic co-ordinates of the planet Raxacoricofallapatorius. But she doesn't have a clue. Boo!

"It's amazing," she gushes, "in one sense, the time has flown by. In another sense, it's been a slog, but that doesn't matter, cos I'm so proud of what we've achieved. This is such a remarkable show."

Piper Dreams

Tom Spilsbury charts the rise and rise of **Billie Piper**...

1982

Leiane Paul Piper is born on 22 September in Swindon. Seven months after her birth, her parents decide to change her name – and Leiane becomes Billie.

1990

Billie joins Swindon's Sixth Sense Drama Company.

1995

In March, Billie beats 300 other young hopefuls to be awarded a half-scholarship at London's Sylvia Young Theatre School in London. "I am really excited as I've always wanted to be an actress. This is the first big break for me," 12-year-old Billie tells Swindon's local newspaper the *Evening Advertiser*. Billie leaves Bradon Forest School in Swindon to move to London in September.

1996

Billie wins a number of small parts on television and in film, appearing in background scenes of *EastEnders* and Alan Parker's musical masterpiece *Evita* [right]. "You can see a three-second shot of my face in one scene with

Billie

I first met Billie back in July 2004, in a department store in Cardiff, which was, as is the way of things here, doubling for a department store in London. It was her first day filming *Doctor Who*, and the paparazzi were out in force – camped outside the store, snapping and flashing away whenever Billie poked into view. It was a mad, mad first day; one that I'll never forget.

"Oh my God, me neither," Billie chimes. "I was so thrilled, I was so excited, because I'd never been part of a production like that before. That night, we were doing big things – like crashing cars and blowing things up in one of Cardiff's main streets – and I was completely overwhelmed. But I got into it quite quickly. I think I had to. I must have subconsciously made a decision to not get caught up in the size and the scale of the show, and how mad it all is, and just get on with what you're faced with day to day."

Looking back now, has the last year-and-a-half surpassed her expectations?

"The great thing is, I really didn't have any expectations," she asserts, "and I mean that truthfully. I hadn't worked a great deal prior to *Doctor Who*, and I'd never watched *Doctor Who* before, so I wasn't seduced or threatened by its iconic status. I went in there with a clean slate and just took everything as it came. It was intense when I started, and it's as intense now, but I'm glad that I had no expectations, cos I think it'd be harder to get your head around. A lot of guest artists, when they come in, they can't believe how mad it is, and they say, 'Ooh, I don't know if I could do this for the entire nine-month shoot!' But it's really all I know. And it's good practice for me, career-wise. I mean, what a fantastic training ground."

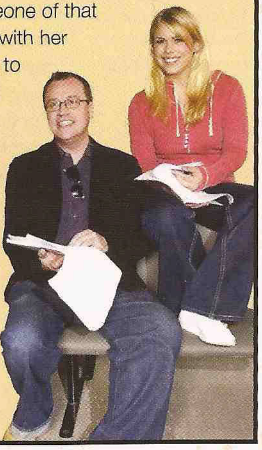
Is she still learning from *Doctor Who*, then? Billie answers without hesitation:

"Yes. That's the danger, isn't it, that you become complacent. I want to be careful, because, when you play a role for so long, you do feel that you know that character inside out, but then, as with life, you do learn new things about yourself every day... well, maybe not *every* day. But there are times in your life when you think, 'God, I really didn't expect I'd do *that*. That's really surprised me, and maybe it's a bit out of character?' And that's something that you have to keep when you're playing a part for a long period of time. [Head writer and executive producer] Russell T Davies never ever stops working, so I kind of want to match him as much as I can. I mean, I never will, because he's a complete genius, but I want my performance to be as fresh as his writing. You have to surprise yourself, not just the audience."

"I never thought we'd get her"

Executive producer Russell T Davies on casting Billie

"I knew that we'd see Billie for the part of Rose, but I never thought we'd get her. I was very ambivalent about meeting her, because I thought that someone of that stature, with the life that she led with her husband, was not going to want to come to Cardiff for nine months. But we met her, and I loved her. When she read in the audition, I was sitting there thinking, 'Oh, we're not going to get her. Her agent will say, like, "Yes, she'll do two episodes, and that's it."' I never believed that she'd do the whole series, and I was gob-smacked when she said 'yes'. I mean, how brilliant is she?! When she agreed to do it, that was such a good day."



▼ *Below: Billie and Russell T Davies before the first day's shooting in June 2004.*

▼ *Bottom: He's blue! Rose makes a new acquaintance...*

"I'd never watched Doctor Who before, so I wasn't threatened by its iconic status..."

Billie admits that she didn't entertain the idea that *Doctor Who* might fail. "The thing is, I don't watch a great deal of TV," she explains. "I love films, but I've never been one of those obsessive, compulsive TV viewers, because I get bored so easily. I do, I get so bored sometimes. I find stuff really tedious, and I feel like I should always enjoy it a lot more than I do. But with this it was like... gosh, so compelling. When I was reading the scripts, I wasn't bored at all, so I didn't even flirt with the idea that it wasn't going to be a success. I just thought, 'If *I* haven't got bored, then I don't think other people will.' As a read, it's so exciting – it's just extraordinary. It's one of those things that you can lose yourself in for an hour. It makes me feel so great about life."

Russell wanted, from the outset, to make it a fundamentally optimistic series. "Life-affirming," agrees Billie, "I know, and he does that so well, because he writes great comedy and joyous moments, and then he writes great tragedy and dark, so you get the best of both worlds."

I wonder in what ways Billie's life has changed over the last year-and-a-half.

"The weirdest thing is that I spend more time being Rose Tyler than I do myself. I spend so much time acting that, when I'm being me again, I find myself kind of manipulating my emotions to get what I want, because you're so used to doing it every day," she giggles, "which is really bad, I know. It's quite sly. It's hard for the people around you as well, because it is so consuming, even talking about it the whole time, and you have to make an effort to switch off. It's really hard. But," she says, returning to the question, "apart from that, life hasn't really changed that much for me. So far. I mean, I'm recognised a lot more, and kids approach me more than ever before and really want to talk about things. Sometimes I just haven't got the ▶

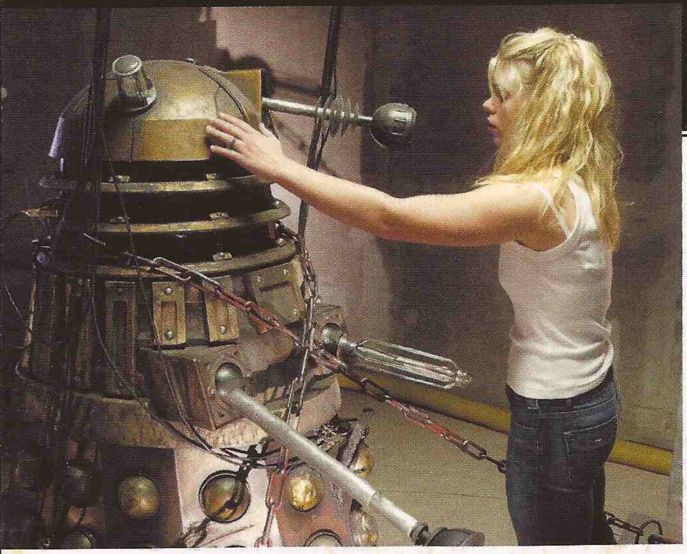
Jonathan Pryce," she later recalls. "The nearest I got to Madonna was about five yards away. Did I go to Argentina? No it was filmed at Shepperton Studios in London."

1997

Billie becomes the face of pop magazine *Smash Hits* for advertisments in the press and on television. This brings her to the attention of record label Innocent, an offshoot of Virgin Records. She is signed up to launch a pop career.

1998

In July, 15-year-old Billie's first single, *Because We Want To*, goes straight to Number One in the UK singles chart. She is the youngest recording artist to enter at the top with her début hit – and remains so to this day. The follow-up single, *Girlfriend*, also enters the chart in pole position in September.



▲ *Rose comes face to face with the Doctor's oldest enemy in Dalek...*

◀ answers for them, and then I feel a really crap role model!"

What, then, does Billie make of Rose Tyler? What were her first impressions of the character?

"I loved her instantly. That was the thing that got me into the audition room, because I didn't really know that much about Russell T Davies, I didn't know that much about *Doctor Who*, so I wasn't seduced by either. I'm now really glad that I didn't know much about Russell. If I'd gone into that room knowing what I do now, I'd have been so freaked out! I had a recall audition, in which I read opposite Chris, which was the most daunting experience, cos he's someone I'd admired for ages. But that was fine, too. He was great."

Would Billie and Rose get on if they met in real life?

"Yeah, definitely," she says, and then considers this. "I think I might think she was maybe a bit hard..."

In what way?

"I don't know, I just think sometimes she can be a bit kind of... if she doesn't like you, she doesn't like you," Billie chuckles. "I'm more of a people-pleaser than she is; she's not really like that. And she's very selfish sometimes."

She's a bit of a cow towards her poor boyfriend, for a start.

"*Mickey!*" cries Billie, throwing back her head to laugh again. "I mean, c'mon! I would *never* do that. I'd be too scared to upset someone. Yeah, she can be a right little bitch sometimes."

Who do you think she's *really* in love with: Mickey or the Doctor?

"It's the Doctor, I think. But she's scared to lose Mickey, and she'll always cling onto him in one way or another. As much as she moans about, you know, the fact that nothing changes at home, she freaks out when he doesn't want her and he *has* changed, or when he behaves differently. It's a massive contradiction. And that's what we're all like, I think. I mean, I always moan that nothing changes at home – when I go back home, it's all the same – but as soon as Nan changes the carpet for wooden floors, I completely freak out!"

Billie herself has luxury pads in both London and Cardiff; she divides her time between the two, but London is where her heart is. "For me, that's one of the hardest things," she admits, "the biggest sacrifice about working in Cardiff. Because I travelled so much when I was a kid, when I was singing and stuff, I have this kind of bad taste in my mouth about always being away from home and kind of resenting what I'm doing because of that. Now, I don't resent *Doctor Who* at all, but I find it's my biggest struggle – not the schedules, not the lines, not the running around... it's being away from home that I find really hard work. But that's the nature of what I do, and I've just got to get on with it, or get over it. Or not. In London, I've finally got a lovely little flat, and a circle of friends that live just doors down from me, and a nice local pub, and a local butchers – and I love it, and I miss it so much. Of course, that's not to say that Cardiff isn't great," she adds, quickly, "although I haven't really been out a lot in Cardiff, cos we don't have much time."

D*octor Who* allows Billie to work with a new guest cast every couple of weeks. "It's funny," she says, "you meet these people – we call them 'fresh blood' – and they come in, and they're lively, and they've all got stories, and they're always a joy and really funny... and then they leave, which is sad. But then David and me kind of go, 'Hey, it's okay, cos we've still got each other.' I mean, I really love it when it's just me and David – it's nice and contained and easy. If we want to be silent in between takes, we can be, and we don't worry about the other person thinking we're a bit boring. We're kind of like a married couple in that way, I suppose. And that happened very quickly: I think it's because we're quite likeminded, me and David."

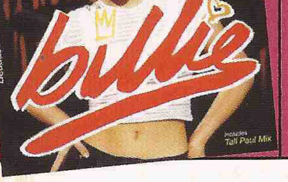
To achieve that aforementioned on-screen chemistry, do you have to get on with your co-star in real life? Or, if you're both good enough actors, can you blag it?

"I don't know," she says, "because, I have to say, I haven't worked with people who I can't stand, and so I don't know what that's like. I'm sure that would be absolute hell. I've been so lucky, cos I've always worked with people that I've been able to find some good things in. Some people say that you get the best performances when people are working under extreme pressure and nobody likes one another, but I don't know...? I suppose it can work both ways, really. I adore working with David, and Noel [Clarke, who plays Mickey] and Camille [Coduri, her screen mum Jackie], and it's kind of like a proper family... except we all get on!"

How does working with David on the second series compare to working with Chris on the first?

"Oh, I was just, 'Next! In with the new guy!'" she teases. "No, that's not true. What's different about them? I think Chris likes to soak it in a bit more. I'm not saying that David doesn't, because David likes a good old focus, but I think he does it differently to Chris. Chris would go away in between breaks and save his energy for the

▼ *Between series of Doctor Who, Billie took the role of Hero in BBC One's Much Ado About Nothing.*



Her first album, *Honey to the B* makes it to Number 14 and goes Platinum. Billie ends the year hoping for the Christmas Number One, but *She Wants You* enters at Number Three while the Spice Girls go on to take the festive top spot. Nevertheless, Billie is voted as Best Female Singer at the *Smash Hits* Poll Winners Party.

1999

Billie's fourth single, *Honey to the Bee*, enters the chart at Number Three in March. She also performs at the annual Brit Awards ceremony, where she is nominated in two categories; Best British Female and Best British Newcomer. She loses out to Des'Ree and Belle & Sebastian respectively. Billie joins fellow pop stars Steps, Tina Cousins, Cleopatra and B*Witched on stage to perform a medley of ABBA hits. *Thank ABBA for the*

▲ *Rose and Mickey (Noel Clarke) have a close encounter with the Sycorax in The Christmas Invasion...*

performance, whereas, with David, we'll kind of chat, we'll have a laugh, but then, as soon as he needs to focus, he'll find his own way of doing that. Chris is intense – I mean, everyone knows he's intense – that's why he plays all those kind of dark, intense roles. But the Doctor *is* intense. He can go very much into himself, the Doctor – and Chris does that too, and that's a strength for the part he was playing. That's what made him such a wonderful Doctor. He's really heavy on his heels. He's very on-the-ground, and he's very deep-rooted, and that's great. But David dances with it more. He's a bit more like a – I don't know – a baby deer. He's my little Bambi! But they're both brilliant, and they're both great at playing the Doctor, and they both give very exhilarating performances."

"David and I are like a married couple. I think that's because we're quite likeminded..."

In the final episode of Series One, Billie became the envy of women and gay men everywhere when she was snogged by both hunky Captain Jack (played by John Barrowman) *and* the Doctor. So, who was the better pull?

"Captain Jack's was brief," she considers. "Rose and the Doctor's was more lingering. Both quite wet, actually. But I like that. I like it when it's very real, tongues and all –"

Her mobile phone rings. "Wait for one minute," she says, "I'm just going to turn my phone off." She checks the caller ID before answering. "Hello? Mum, I'm going to call you back, I'm just doing an interview." She switches off her phone. "Sorry," she sniggers, "it's my mum. Erm – where were we?"

Snogging, actually.

"Oh yes, that's right. The secret," she says, leaning forward, "is to make it real. I hate all that half-kissing business – you know, when the top lip's above the other lip, and it all fits very neatly? That kind of bores me."

How long do you think it'll be before Rose snogs the new Doctor?

"Not long at all, if Rose is anything to go by! Ooh dear, poor Mickey. He doesn't get anything, does he? But he does have a history with Rose... which is about all he does have! But no, I think he'll gain some respect from her as well. Mickey plays an important role in the second series."

The daughter of a builder and a housewife, Billie Paul Piper was born in Swindon in September 1982. I ask her what was her earliest ambition?

"To act, for sure," she replies. "Yeah, straight away. To act and dance. Or to be a make-up artist. Yeah, I love make-up. I absolutely love it. And I love drawing as well."

She took dance lessons from the age of four, and just two years later was filming soft-drinks commercials for American television. "I was a good kid," she reasons, "in that I wasn't rude, but I was quite rebellious. I didn't call my mum a bitch, I didn't not come in when I was told to, but I did try cigarettes when I was 11, and I did start other stuff quite young, but it's just cos I was curious. I was a curious child, and I was desperate to be grown up, desperate to move to London, even though I didn't really know what London was like. And I was desperate to act."

Billie developed her acting skills with the Swindon-based Sixth Sense Drama Company, which she joined in 1990. What's Swindon like, then? ▶

Music is released as a single in April and hits Number Four, briefly giving Billie two simultaneous Top Ten singles.

2000

Billie returns with a new single in May, now under her full name, Billie Piper. Two weeks after 18-year-old singer Britney Spears became the youngest woman to achieve three chart-toppers, Billie steals her crown by entering at Number One

with *Day and Night*, at the tender age of just 17 years and eight months. September sees Billie record her seventh consecutive Top Five hit, as *Something Deep Inside* hits Number Four. Her second album, *Walk of Life* also charts highly in October, hitting Number 14. However, December's single release of *Walk of Life* crashes at Number 25, and it becomes Billie's final single release to date. That

◀ "It's fine," she shrugs. "It's absolutely fine. But it's the kind of place that you can get trapped in. It is quite small. After you've lived there for so many years, it's hard to escape. I don't mean that in a bad way, cos loads of my friends still live in Swindon, but they never suffered with that the way that I did. I felt very claustrophobic there, even as a small child, and I wanted to do completely different things. I spent all my spare time at acting classes, or dance classes, or, failing that, over the park drinking cider."

Billie briefly attended Bradon Forest School in Purton, a small village on the outskirts of Swindon. At 12 she joined the esteemed Sylvia Young Theatre School. Lee Ryan (from now-defunct boy band Blue) and Matt Jay (of punk-rock wannabes Busted, also now defunct) were among her classmates. Billie moved to live with her aunt and uncle in London.

"But I never thought I'd made it," she tells me. "I've never had that thought ever – not even now, not even with *Doctor Who*. No, definitely not. I'm too greedy. I just want more, more and more of a good thing."

She landed uncredited bit parts in *Evita* and the Jon Bon Jovi movie *The Leading Man*. She also appeared as an extra in *EastEnders*. "I was in the audience for Bianca's fashion show at the community centre," she remembers, laughing. But her big break came when she was picked to star in an advertising campaign for pre-teen pop 'bible' *Smash Hits*. She was spotted by producer Hugh Goldsmith and offered a record contract with Innocent, a newly formed subsidiary of Virgin Records, the Spice Girls' label. Up until then, the only singing that Billie had done was in the bath. In retrospect, would she have preferred her rise to pop superstardom to have been more gradual, allowing her time to, you know, acclimatize?

"No," she says, firmly. "I have to say, I kind of don't regret anything, the way things have turned out. You see, the question that comes up all the time is: if the TARDIS were real and you could go back in time, where would you go and what would you change? My answer is always that there's nothing I would change, cos I'm so fortunate, I'm in such a great place at the moment, and I wouldn't be in this place if I hadn't made every single choice and decision that I have in my past. I've yet to do something that I regret."

While most of her former school friends at Bradon Forest were submerged in preparations for their GCSEs, Billie travelled around Britain and Europe promoting her first single, the annoyingly catchy pop track *Because We Want To* (Billie has since admitted that she wouldn't have bought it herself), which claimed the top spot of the British chart from Baddiel and Skinner's World Cup anthem *Three Lions '98*. At only 15, Billie became the youngest ever solo artist to début at Number One with her first single. Within months, she was touring the world, playing a 100,000-strong gig in the United States in front of President Clinton, and dating heartthrob Ritchie Neville from boy band 5ive. Long before we'd heard of Britney Spears, Billie was doing it all first – and living out every young kid's dream.

"I know," she says, shaking her head, "it's mad, isn't it? And I forget that sometimes, which is really crap. I forget the dreams that kids have – until I meet one in the street, and they launch into this idea that they've got for a *Doctor Who* script, and it's like 90 pages long, and they're eight! You think, 'You're really clever, aren't you?' And that's so cool. I love that. I mean, I never really wanted to be a pop star: it just kind of happened, and it was great, and I learned an awful lot, and I met some friends for life, and I got to be on stage, which is what I love... but I didn't want to be on stage singing, I wanted to be on stage acting."

"I've never thought I'd made it. Not even now with Doctor Who. I'm just too greedy..."

▲ *Top: Rose slips into something a little less likely to upset the locals in The Unquiet Dead.*

▲ *Above: Billie obviously finds the Slitheens less terrifying than Rose does!*

▼ *Aaragh! Run!!*

Billie's follow-up single, *Girlfriend*, also débuted at Number One, which, along with her million-selling début album, *Honey to the B*, earned her the 'Pop Princess' and 'Best Female Star' gongs at 1998's *Smash Hits* Poll Winners Party. She also won the 'Worst Female Singer', 'Worst Album', 'Worst Single', and 'Sad Loser' awards. Ah, the fickle world of teen pop! Her mixed success was mirrored by the reaction of the 14,000 members of the ceremony's predominantly teenage girl audience: every time she appeared on stage, Billie was greeted with ear-piercing screams, as well as vicious boos from jealous fans of Ritchie Neville. It's a far cry from the National Television Awards. When Billie and Ritchie were an item, she'd often get death threats. She even acquired her own stalker, who bombarded her with phone calls and letters threatening her and her family with decapitation, dismemberment, burning, flogging and shooting. Whoever said the life of a celebrity is easy?! ▶

same month Billie appears on Chris Evans' *TFI Friday* chat show, and the pair begin dating shortly afterwards.

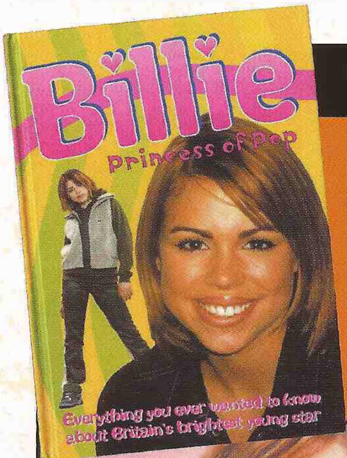
2001

Billie marries Chris Evans in

May, and the pair enjoy an 18-month honeymoon. But confusion surrounds Billie's future with Innocent – plans for a single release of her cover of Blondie's *The Tide is High* are suddenly dropped, and it seems uncertain if she will record a third album for the label...

2002

After enjoying much of the year on her extended



Billie

Princess of Pop

Everything you ever wanted to know about Britain's brightest young star

"I really really really hate wasps!"

"These wings to fly are gonna last forever / 'Cos one by one my dreams come true," sang little Miss Piper, on by far her best track, *Honey to the Bee*, released as a single in 1999. More recently, **DWM** Deputy Editor Tom Spilsbury's dreams all came true at once, when he picked up 1999's *Billie: Princess of Pop* annual ('everything you ever wanted to know about Britain's brightest young star') off eBay, kick-starting – and, indeed, completing – his collection of 'Billie' annuals. Poring over the delicious tome's yellowing pages (some of which, I kid you not, contain more than 12 words), we at Panini Towers have been privy to a veritable mine of revealing insights. For instance, Billie's favourite animals are seals. Yes, seals!! Of course, even Britain's brightest young things must grow up, and with the advancing of years comes new – brand new! – facts. How have Billie's discerning tastes changed since her heady pop star days? If you too own a copy of the *Billie: Princess of Pop* annual, you may like to use a red pen or crayon to make the following amendments...

1999

2005

Favourite food	Chinese or baked beans on toast	"Beans on toast. No question."
Favourite movies	*Titanic, Independence Day, Dirty Dancing*	"That changes every day. What did I say back then? [*DWM breaks it to her gently.*] Oh my God, that's so embarrassing! They're classics, sure, but that's when I hadn't discovered indie movies and I was just obsessed with Hollywood."
Favourite TV	*EastEnders, Friends*	"*Curb Your Enthusiasm* is by far the funniest thing I think you'll ever see. It's amazing. Actually, I do love *Friends* still. I tend to watch it to kind of manipulate my mood. If I'm feeling down or lonely, I'll watch loads of *Friends*. It's the same with *Sex in the City* – you can forget your troubles."
Favourite animals	Seals	"Oh seals! Seals are still good."
If she wasn't in showbiz, Billie says she would be...	A hairdresser, a make-up artist, or perhaps a painter. Art was her favourite subject at school.	"Did I say make-up artist? Yeah, I'd love to do that now. Or a writer."
Billie has admitted to fancying...	Kavana, Mase, Robbie Williams, Prince William, Leonardo DiCaprio, Paul Dannin from *Hollyoaks*, Brad Pitt, Puff Daddy, Brian from Backstreet Boys, and ALL of 5ive!!	"Who did I say back then? [*Erm...*] Go on?! [*DWM takes a deep breath and reads her out the list*] God, did I really say that?! That's quite an appetite!! Who would I admit to fancying now? Hmm... ooh, Jeremy Clarkson! Yeah."
Billie's role model	Madonna	"I haven't really got one. I love Madonna, yeah. I've always been a massive Madonna fan. I'm a bigger fan of Madonna than anybody out there."
What Billie most likes doing is...	Clubbing and partying. She reckons the Millennium celebrations will be the biggest ever – and she'll be there partying till she drops.	"Oh no, I'd rather stay at home. When I do have weekends off, I go straight to London and just stay in my house all weekend. I love it there."
Bees are obviously in Billie's good books, but wasps are...	Another thing altogether! She hates them and cannot bear to stay still if they come flying around. A wasp once crawled in her sock when it was on the washing line, and you can imagine what happened when Billie slipped it on. Ouch! Her foot swelled up like a balloon and she had to pull out of the dancing audition she was meant to be at the following day.	"What do I think of wasps? That's a weird question! Did I say I didn't like them? [*DWM relates the sock story*] Oh God, that's true! Mum brought in the washing and didn't shake the socks out. She didn't live that one down, I can tell you. Yeah, wasps scare me so much. I've been stung loads of times. If they come near me, I'm not one of those people that can sit there and let them crawl up and down my face, inspecting the contours of my skin. Some people are like, 'Leave it, leave it,' but I'm like, 'No, I will run miles, even when I know that it's flown away!' [*Laughs*] I really, really, really hate wasps. Can you print that as one of the kind of pulled-out quotes, please?!"

honeymoon in Los Angeles, Billie decides to get her acting career back on track. She takes some acting classes in LA with coach Sabin Epstein, and begins auditioning for roles.

2003

Billie wins a lead role in the BBC's modern update of Chaucer's *Canterbury Tales* [left] appearing as Alison opposite James Nesbitt and Dennis Waterman in *The Miller's Tale*. She also appears in the movies *Things to Do Before You're 30* as Vicky, and *The Calcium Kid* as Angel alongside Orlando Bloom [right]. Billie also auditions for the role of Nikki in *Alfie* opposite Jude Law, but the role goes to Sienna Miller.

2004

Billie takes the lead role in *Bella and the Boys*, a drama about children in care – part of BBC

▲ *The Doctor (Christopher Eccleston) tells Rose to forget him in Rose...*

▶ *... but she ends up sticking around for longer than he'd bargained for!*

◀ "It's hard to know how I dealt with it," Billie says, "cos I've been in the public eye for so many years now. I think the moment I decided not to care about it, which was when I was about 18, dealing with it just became an absolute breeze. I find life a lot more peaceful and happy now, because I choose to kind of ignore the fame thing. I think if you play with fame, court it, think about it, use it, then you're going to get burnt, so I just didn't – and I still don't. I don't do all those première things... well, I will if I absolutely have to, but even then I may fake illness to get out of it, just cos I don't like doing them. The other great thing about having been a pop star is that I recognise now that it's not because I want attention, but because I really love what I do. That's the best thing that being a pop star taught me."

Billie was soon under pressure from her record company to appeal to an older age group, replacing her wholesome reputation with a sex bomb image. In spring 2000, shortly before launching her fifth single, *Day and Night* (from her second album, *Walk of Life*), Billie's 18-month relationship with Ritchie fell apart. She was then forced to pull out of a string of concerts following a dramatic collapse in a trendy London nightclub as she partied with friends, sparking rumours of burnout. Her publicist put it down to a recurring kidney infection and the heartache of splitting up with Ritchie. However, there was also a marked cooling in her career around this time, leading to speculation that she would be dumped by her record label. But she wasn't. Instead, Billie dumped *them*...

"You've got to let go of fame," she stresses, "cos otherwise it takes over. It's down to you and your ego. As nice as it is to get a table at a restaurant, it's not worth losing your sanity and becoming this neurotic f—k-up, basically, that then lives to achieve fame. When they can't have fame, it's like a drug addiction, and they start clucking for it, and then you start doing things like *I'm a Celebrity... Get Me Out of Here!*, which is not nice. Fame is a very destructive thing."

In December 2000, after Billie was a guest on his Virgin Radio breakfast show, millionaire DJ Chris Evans presented her with a £100,000 Ferrari, which he delivered, bedecked with long-stemmed red roses, to her London home, telling his listeners that he had met the girl he was going to marry. Billie couldn't even drive, but accepted both the gift and Evans. After a whirlwind romance, they wed in Las Vegas, in May 2001. She was 18, he was 35 (cue a hundred million newspaper headlines: 'Good Evans!'), and they turned their backs on fame to spend the next two years together on what Billie has described as the "longest honeymoon ever" – jet-setting around the world, and trying to maintain a lower profile.

The couple outlasted tabloid predictions, but split up in 2004, shortly after Billie was cast in *Doctor Who*. Keen to quash a recurring redtop rumour, Billie insists that *Doctor Who* was in no way to blame for the break-up. "I know, it's such a cliché, isn't it? It's so unfair," she says, "to the people that I love. I mean, the people that work on *Doctor Who*, they all know that anyway – but it's still unfair on them to suggest that *Doctor Who* was the reason why me and Chris broke up. It absolutely, categorically was not."

As 2005 draws to a close, Billie has become one of this country's most accomplished young actresses. The year before last, she wowed critics as Alison Crosby in the BBC's retelling of Chaucer's racy *The Miller's Tale*, and she drew similar acclaim for her portrayal of Bella in the one-off drama *Bella and the Boys*. She's appeared on the big screen in *The Calcium Kid*, and fronted a cast of hot young things in supernatural thriller *Spirit Trap*, which she filmed shortly before *Doctor Who*. More recently, her name has been linked with the role of the next Bond girl...

Two's *Taking Care* season. Within the course of the 80-minute drama, 21-year-old Billie has to 'age up' from a girl of 15 [pictured right] to a woman of 28. "I really enjoyed playing a 15-year-old," Billie tells the *Radio Times*, "because in a way, I never had the chance to go through all that stuff. So to get back there, as Bella, was really funny and kind of useful for me."

In May, the BBC announces that Billie will play Rose Tyler opposite Christopher Eccleston in the new series of *Doctor Who*. But before starting work on the world's most famous sci-fi series, Billie travels to Romania to take a leading role in horror movie *Spirit Trap* [right] opposite Sam Troughton – the grandson of former Doctor Who Patrick Troughton. She moves to Cardiff in July to begin work

"It's an exciting time in my life," she says. "All sorts of doors are opening. But it's important, too, not to overlook what you've already achieved."

The traditional, outdated criteria for a Bond girl aren't that far removed from a *Who* girl – namely a great pair of lungs, an ability to look good in leggings, and the knack of running down corridors away from the baddies. Not anymore, though. Because times have changed. Girl power and all that. Well, sort of. A bit. Oh, what the heck – Billie, what's it like running away from the monsters? Is it as fun as it looks?

"It *is* exciting," she says. "I didn't realise *how* exciting it was until I finally watched back some of my *Doctor Who* episodes, and now, when I do green screen, I get even more excited about it, knowing how impressive these computer-animated things can look. Honestly, I wouldn't want to do it all day, cos of course I much prefer working with actors, but I do enjoy conversing with the aliens, pretending that they're there when they're *so* not!"

You mean to say that the aliens don't *actually* exist?

"Sorry," she chuckles, "but no, they don't. It's usually the firsts [assistant directors], who talk us through what's happening, and then kind of wave a monster wing around on a stick."

And about that other *Who* girl stereotype...

"I'm not out there to become a sex symbol," she laughs. "I don't want that. It's not what I care about, although it's nice to think... well, it's flattering, you know? But it's not something that occupies my thoughts."

Are you – forgive me for asking – one of those women who claims not to think of themselves as all that special, despite looking stunning in leggings or whatever? Or are you like Noel Clarke, who gets up every morning, looks in the mirror, and says to his reflection, 'Man, I'm looking good!'...?

"Aah, Noel," she smiles. "I mean, like Noel, you know when you look good, and you know when you look awful... and I've looked awful, you know? I mean, there is photographic evidence that I've looked really awful. But I really don't care! People know that I can look awful and, when I've got my hair and make-up done, I look all right. I find it hard to get my head around the sex symbol thing. When I was singing, because I used to do things like *FHM*, photos in bikinis, things like that, I suppose in a way I cared about it more, and I wouldn't ever leave the house looking awful, or having indulged in beer and curry. But now I just *love* beer and curry, and I wouldn't change that for anyone."

Indeed, Billie seems very comfortable with her life at the moment. She's currently dating Amadu Sowe, a recent law graduate from Reading University ("I was half living in his dorm with him at the end of last year," she grins), who she first met when she was 13. Having had two high-profile relationships, is it easier dating someone who isn't so much in the public eye?

"It's kind of the same, really," she says, "because when I was with Chris... he's not the kind of person that courts it either. I mean, Chris has made some grand gestures and big statements and stuff in the past, but I've known him as somebody that doesn't really care or let that side of their life effect them. So I'm quite used to it *not* being a topic of conversation, which is how it is now with my new boyfriend. I mean, if we're being chased in cars by paparazzi, then it's a little bit scary, and it's threatening, and we may shout something back, but that's the only time we ever really talk about what it's like being famous or any of that stuff. Other than that, we've a very normal relationship, and that's what it was like with Chris. It didn't matter that he was extremely high-profile; we kind of just did our own thing, and let the nature of our work dictate who or what we were or did."

▲ *Rose's boyfriend Mickey, and her mother Jackie (Camille Coduri) have become a huge part of the* Doctor Who *story – but what are they hiding from? Find out at Christmas!*

▼ *Rose isn't about to end her days in the TARDIS just yet...*

"I'm not out there to become a sex symbol. It's not what I care about – although it's flattering!"

These days, 'her own thing' is what Billie does best. She doesn't 'just let things happen'. Like Rose Tyler, she makes a stand. That, surely, is a better way of living life. And, at only 23, she's already a national treasure. How, then, does she feel about forevermore being associated with *Doctor Who*?

"I think there are worse things to be associated with for the rest of your life," she considers. "I mean, it has been great. It *is* great. And it will be part of my life forever, and I'm really grateful for that, because it has been a life-changing experience. As much as I moan about the schedule, I love it – and I love working with such talented people. I love to know that I'm in such great company, with such a great team around me. I mean, there's not one stupid person in the bunch! I find that really, really stimulating. It's what I was saying before: it's sometimes so easy to forget what dreams we had when we were kids. But *this* was my dream. My dream was to act, and I'm so fortunate, cos I'm finally doing what I've always wanted to do." ■

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on *Doctor Who*, but separates from her husband in September.

2005

Billie completes an eight-month shoot on *Doctor Who* in March, and the series launches to rave reviews and huge audiences at Easter. Before starting work on the *Doctor Who* Christmas Special, she takes time out to play Hero in *Much Ado About Nothing* – one of four modern updates of Shakespeare plays produced by the BBC.

Billie resumes her role as Rose for a second series in July, now opposite David Tennant as the Doctor, and in October she wins the award for Most Popular Actress at ITV's prestigious National Television Awards.

So, what's next for Billie? At still only 23 years old, it seems the sky is the limit...

BROADCAST Sunday 25 December, BBC One

STARRING David Tennant, Billie Piper, Noel Clarke, Camille Coduri, Penelope Wilton, Adam Garcia, Daniel Evans, Anita Briem, Sean Gilder

WRITER Russell T Davies

DIRECTOR James Hawes

IN A NUTSHELL

Twas the night before Christmas... and the end of the world couldn't have come at a worse time. The Doctor (Tennant) hovers between life and death. Three friends keep a vigil by his side – but he's not the man he was.

Meanwhile, in the skies above London, aliens are watching, preparing to ruin everyone's Christmas. As the children nestle all snug in their beds, visions of aliens dancing in their heads, the Prime Minister (Wilton) prepares to announce the bloodiest of wars. This time, the human race is on its own...

QUOTE, UNQUOTE

HARRIET JONES: *Doctor? Are you out there? We need you. I don't know what to do... Help us, Doctor, please, help us...*

2005 CHRISTMAS SPECIAL

The Christmas Invasion

THERE'S AN OLD ADAGE that the best things come to those who wait. Of course, that's nonsense, because it's barely been six months since Christopher Eccleston threw back his head, glowed gold, and promptly regenerated into David Tennant – and even less time than that since *Children in Need* gave us our first, brief, tantalising glimpse of the new Doctor in action. Yet now, to bridge the wait between Series One and Two, dear old Auntie Beeb is giving us the most exhilarating and entertaining slice of family drama you could hope for.

We're talking, of course, about the Queen's Speech. Nah, not really! But I bet even Her Majesty will be settling down with her family this Christmas Day to watch the BBC's hour-long *Doctor Who* special. Suspense-filled adventure, breathtaking action, mystery, humour, a dazzling arsenal of deadpan dialogue, and visual effects on the grandest of scales make *The Christmas Invasion* the must-see televisual event of this Crimbo. Move over Del Boy!

"The story has been ticking away in my mind for well over a year," admits Russell T Davies, its writer and executive producer, "as a classic 'good start to second series' story. I always believe that you should start anew on modern-day Earth, then travel out from there. Plus, of course, it was always going to be a regeneration story, and again, I believe that when something that fantastical is happening, it should take place at home."

'Home' in this case being Rose's estate, providing a useful anchor to the main action. The city of London is also very much at the heart of this episode – a couple of famous landmarks in particular coming in for rough treatment!

"On top of that," continues Russell, "we'd been talking about the possibility of a Christmas special since late last year, before Series One was even shown. This wasn't confirmed until the very end of March, but the notion had been around for ages, so that's where a lot of the inspiration comes from, Christmas itself. All those different elements acted as imperatives, all at the same time – Christmas, Tenth Doctor, modern-day. But I don't mind that. Sometimes a checklist of things-to-do is more exciting than a blank page – and new elements kept adding themselves, as if the checklist wasn't long enough! I just loved working with Penelope Wilton [Harriet Jones, MP for Flydale North] on *Aliens of London*, and knew immediately that we could do far more with that character. Phil Collinson and I took her out

to dinner and begged her to come back, and I'm so delighted that she agreed."

It doesn't hurt that Wilton is matched by a sublime cast, which includes hunky Adam Garcia as her aide Alex Klein, and, of course, our four regulars. For the first half, Camille Coduri (playing Rose's mum Jackie) gets all the best lines, while Billie Piper (Rose) and Noel Clarke (Rose's on-off boyfriend Mickey) prove themselves more than adept at carrying an out-and-out epic on their shoulders. More than anyone, though, this episode belongs to David Tennant. He is so perfect as the Doctor that you'll wonder whether he's been preparing for the role since before he was tall enough to reach the controls on the TARDIS console (hint: he has). On this evidence, Series Two will blow us away.

"The funny thing is, we talk more about the Tenth Doctor's character in interviews and articles like this," says Russell, "than we do in production. A lot of it rides on instinct and trust – we don't focus-group this stuff to death! I just went away and wrote a new Doctor – still the same man, but with a different energy; a man who's survived the Time War, and paid the price for it by sacrificing his own body, only to be born again. Which automatically suggests a man set free, somehow, reinvigorated. More alive than ever. Of course, a lot of this fits David, and I'd already worked with him on *Casanova*. But as I always say, I really don't think of actors too much when writing, because then you limit yourself, and the Doctor should be limitless.

"So I put my spin on it, David picks up the script and puts a new spin on things, and then it starts to work. Not in the planning of it, but in the making of it. That's much more fun than endless meetings. And David is, of course, brilliant. For all the effects, and aliens, and stunts that we've got coming up in *The Christmas Invasion*, above all else I can't wait for people to see David's Doctor. What a treat!"

Following his sterling work on Series One (*The Empty Child*, *The Doctor Dances*), James Hawes has returned to direct the Christmas spesh. From the footage that DWM has glimpsed so far, Hawes has more than delivered – it's a veritable visual Christmas feast. The production team only finished shooting last month – "adding a couple of little cutaway scenes, just to get the balance exactly right," explains Russell, "and we recorded the very last shot on 10 November. Bear in mind that the Christmas listings magazines are printed way, way, way in advance, so they won't have had a preview copy in order to review this episode. But we'll have a press launch mid-December to showcase the episode properly – so if you want to stay spoiler-free, I'd avoid the newspapers from, ooh, 12 December onwards..."

AS YOU'LL HAVE GATHERED from elsewhere in this issue (*cough* – exclusive Billie Piper interview – *cough*), *The Christmas Invasion* is very, very Christmassy. "Yes, unashamedly so," chuckles Russell, stroking his long white beard and tickling a reindeer. "I hate those specials where it's Christmas but they bugger off to Spain or Prague or Fuengirola, without a sprig of holly to be seen. Honestly, it's not rocket science – a Christmas Special should be both Christmassy, and special. With added monsters and spaceships, of course."

"A Christmas Special should be Christmassy and Special – with added monsters and spaceships!"

If you read the papers, you might have heard mutterings about sinister Santas (that's sort of true, but not in the way you might think), snow-covered TARDISes (definitely not in the way you might think), killer Christmas trees (okay, that one's true) and, ahem, murderous brass bands...

"I was walking around St Anne's Square in Manchester last December," explains Russell, "with a brass band playing, and it occurred to me just how sinister all of that stuff can seem, if you look at it through a *Doctor Who* filter!"

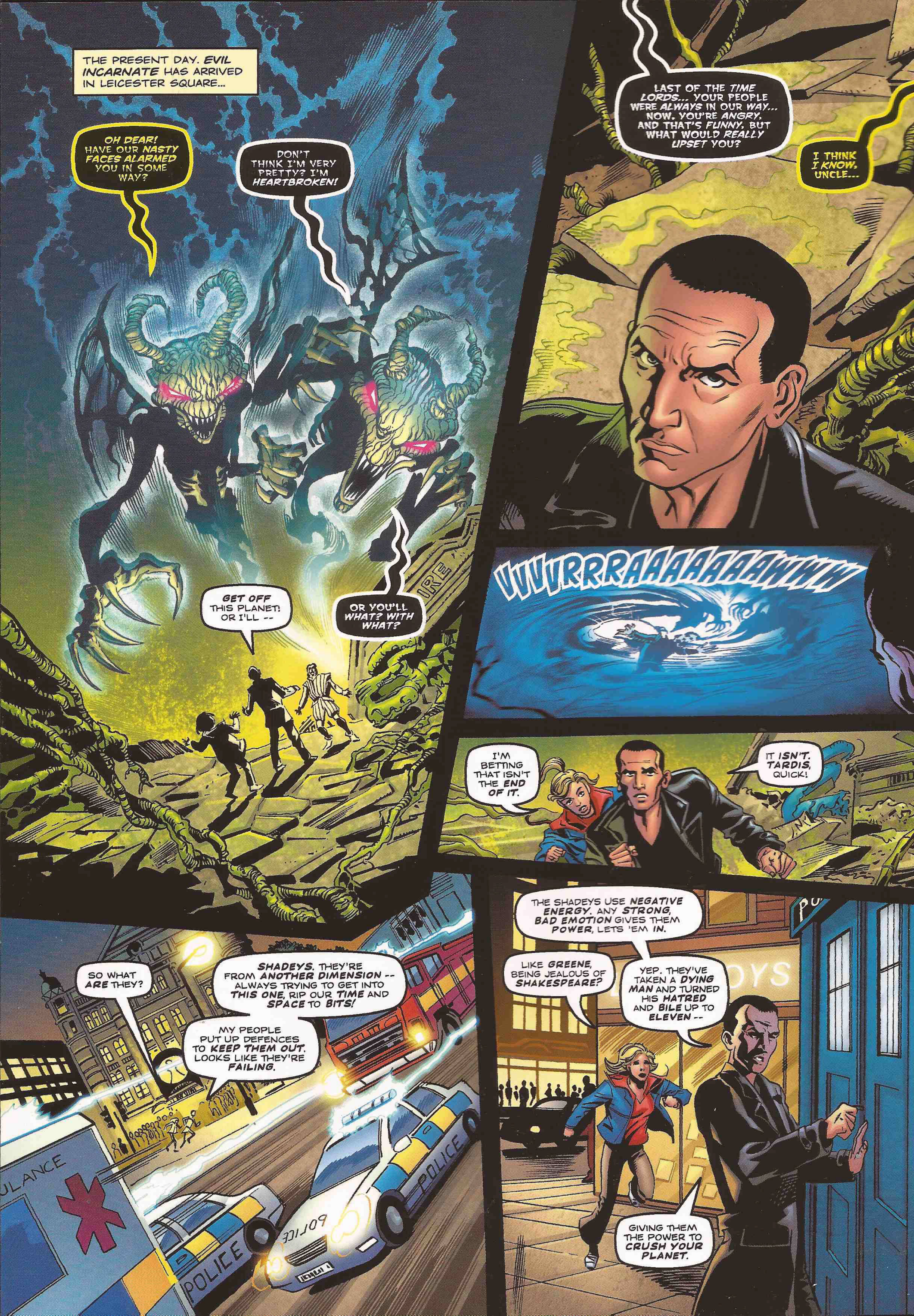
However, you may have heard less about the top-secret, seriously creepy, brand new alien race, which will be attempting to invade Earth (boo!). Imagine a cross between the Emperor's Guards in *Star Wars* and one of the more top-notch *Buffy* demons and you'll be somewhere towards envisaging the distinctive look of the Sycorax. Combined with a spirited performance from Sean Gilder as the Sycorax leader, the nation's children will, as they say, be heading behind the nation's sofas.

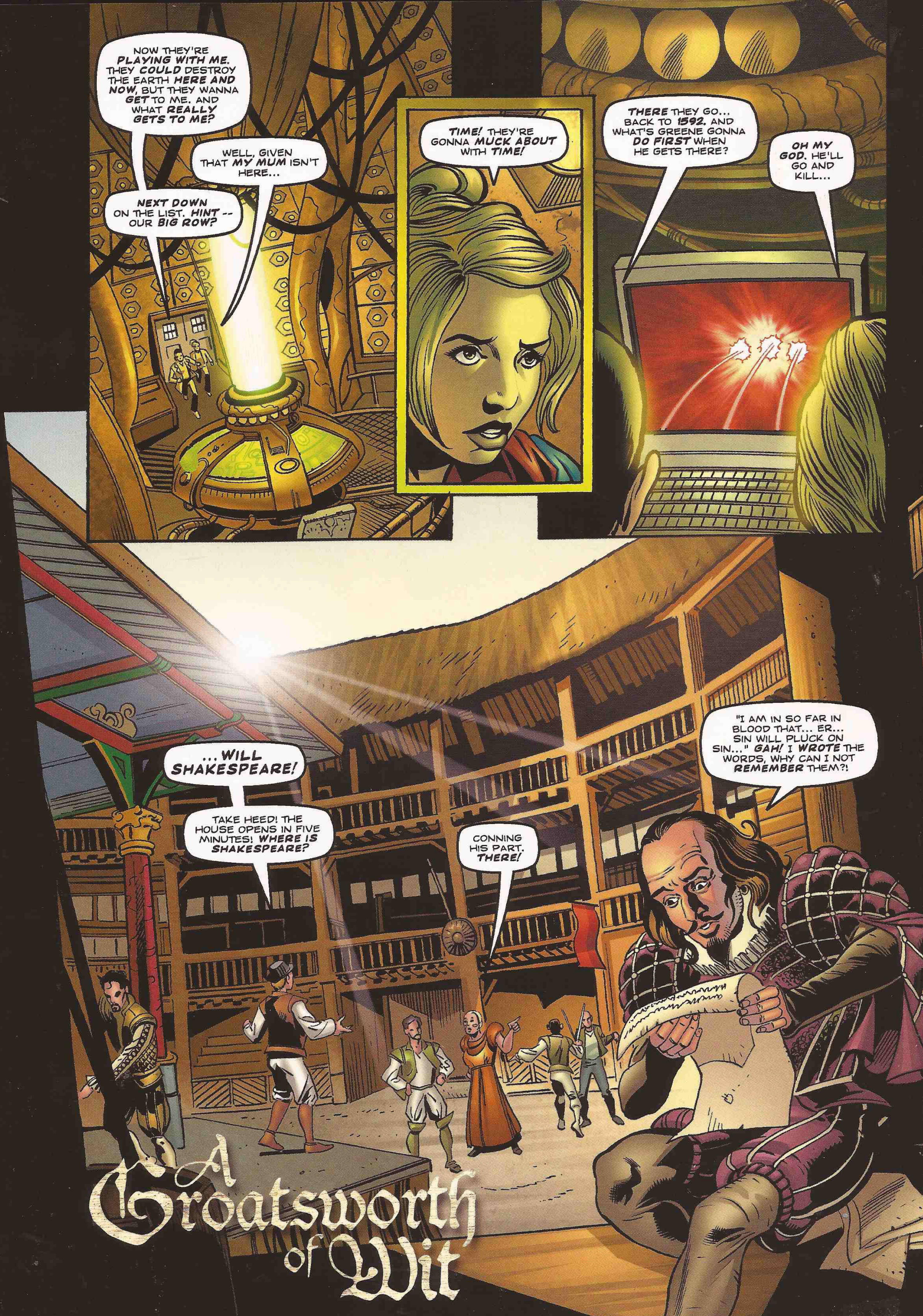
"With the Sycorax, I wanted the one thing that we didn't have on screen last year: nasty aliens with real human eyes and mouths, framed by a monstery prosthetic face," says Russell. "That's very *Doctor Who*, but in Series One those principles only applied to the Moxx of Balhoon – may he rest in peace – and the Trees. We didn't have a human-prosthetic villain. Well, we have now! Obviously, I don't want to give too much away, but in terms of design – not just their faces, but their clothes, their ship, their culture – we wanted to move away from militaristic, hi-tech monsters. There's something spookier about the Sycorax. While I don't think magic exists in the *Doctor Who* universe, the 'magical' certainly does, and there's a slight supernatural feel to the Sycorax tribe. It really does feel like a great and terrible darkness is descending upon the Earth..."

Honestly, it will be your very favourite Christmas present. And the Christmas Day transmission is the icing on the cake. "It's the greatest compliment *Doctor Who* could possibly have," admits Russell. "Within the industry, that's as good as it gets. Seriously. It just shows the level of support that we're getting from all departments of the BBC. I just can't wait to get hold of that double-issue *Radio Times* and turn to 25 December. It'll have the words '*Doctor Who*'! I'm not kidding, I bloody love it. Just think back, just look back two years ago – this would've been absolutely impossible. In the most fevered hopes and dreams of fans back then, I don't think this was ever even wished for, because it was so beyond the realms of possibility – but now it's here! And let's be honest, it's terrifying!"

Of course, Series One was on the frontline of the ratings war, on a Saturday night. "But this escalates the war up to nuclear status," Russell enthuses. "Obviously, on Christmas Eve, I will be arrested outside ITV Towers, in my Santa suit, waving the pliers with which I'd hoped to disable their transmitter. Yes, it's that simple. But do your bit! Spread the word! Tell old women! Watch *Doctor Who*!"

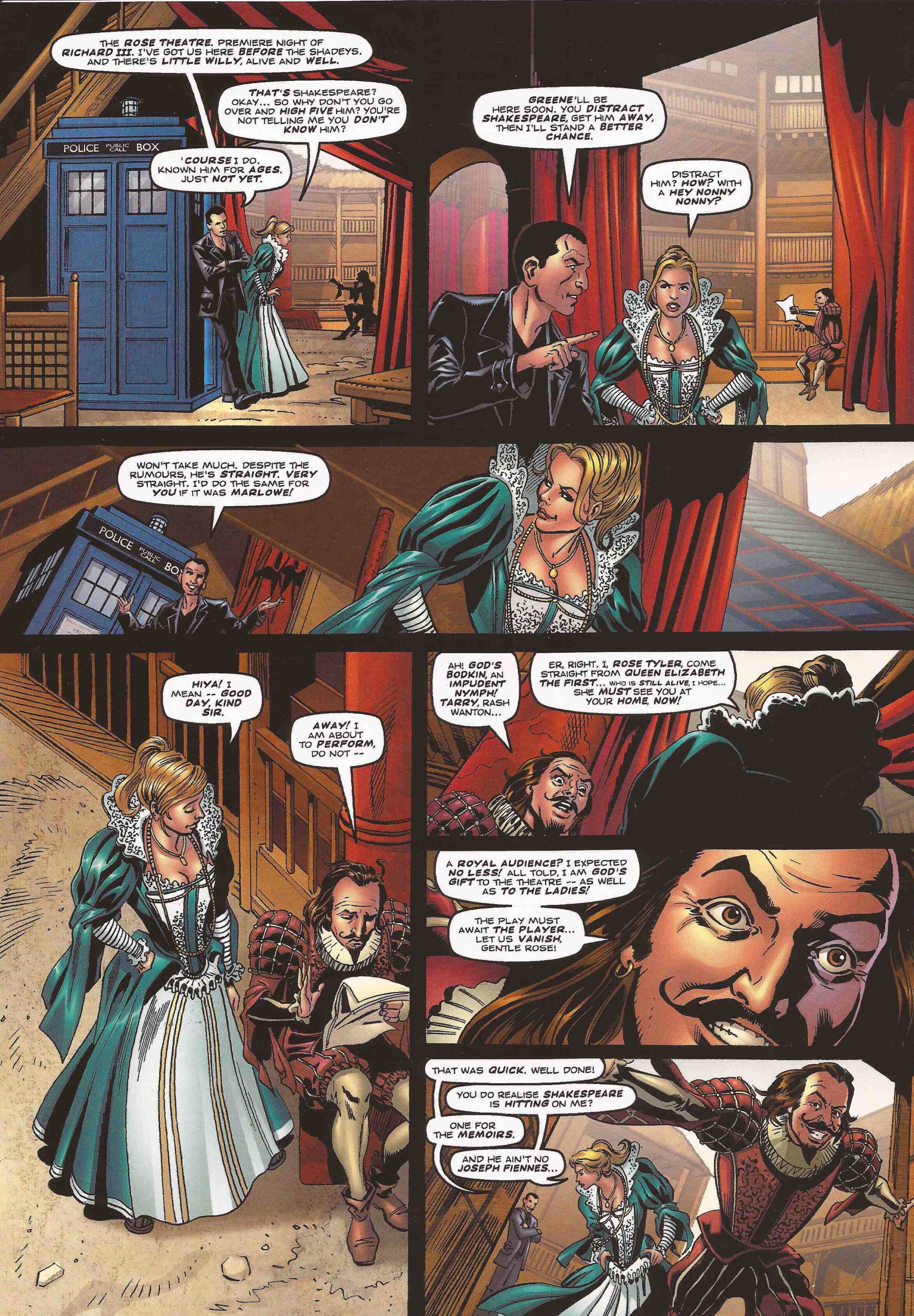
BENJAMIN COOK

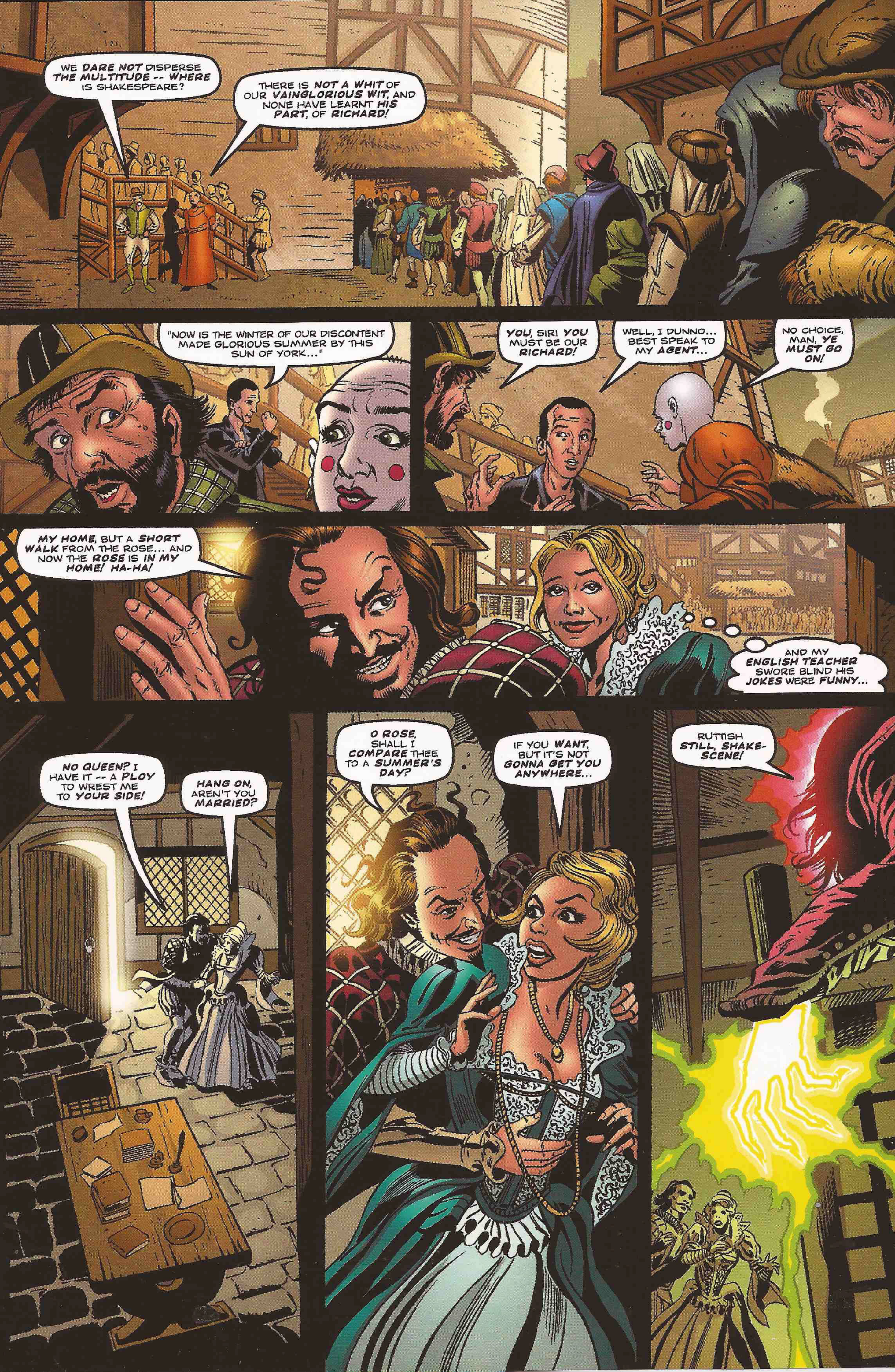

THE PRESENT DAY. EVIL INCARNATE HAS ARRIVED IN LEICESTER SQUARE...
OH DEAR! HAVE OUR NASTY FACES ALARMED YOU IN SOME WAY?
DON'T THINK I'M VERY PRETTY? I'M HEARTBROKEN!
GET OFF THIS PLANET! OR I'LL --
OR YOU'LL WHAT? WITH WHAT?
LAST OF THE TIME LORDS... YOUR PEOPLE WERE ALWAYS IN OUR WAY... NOW, YOU'RE ANGRY, AND THAT'S FUNNY, BUT WHAT WOULD REALLY UPSET YOU?
I THINK I KNOW, UNCLE...
VVVVRRRAAAAAAAAWWHH
I'M BETTING THAT ISN'T THE END OF IT.
IT ISN'T. TARDIS, QUICK!
SO WHAT ARE THEY?
SHADEYS. THEY'RE FROM ANOTHER DIMENSION -- ALWAYS TRYING TO GET INTO THIS ONE, RIP OUR TIME AND SPACE TO BITS!
MY PEOPLE PUT UP DEFENCES TO KEEP THEM OUT. LOOKS LIKE THEY'RE FAILING.
THE SHADEYS USE NEGATIVE ENERGY. ANY STRONG, BAD EMOTION GIVES THEM POWER, LETS 'EM IN.
LIKE GREENE, BEING JEALOUS OF SHAKESPEARE?
YEP. THEY'VE TAKEN A DYING MAN AND TURNED HIS HATRED AND BILE UP TO ELEVEN --
GIVING THEM THE POWER TO CRUSH YOUR PLANET.

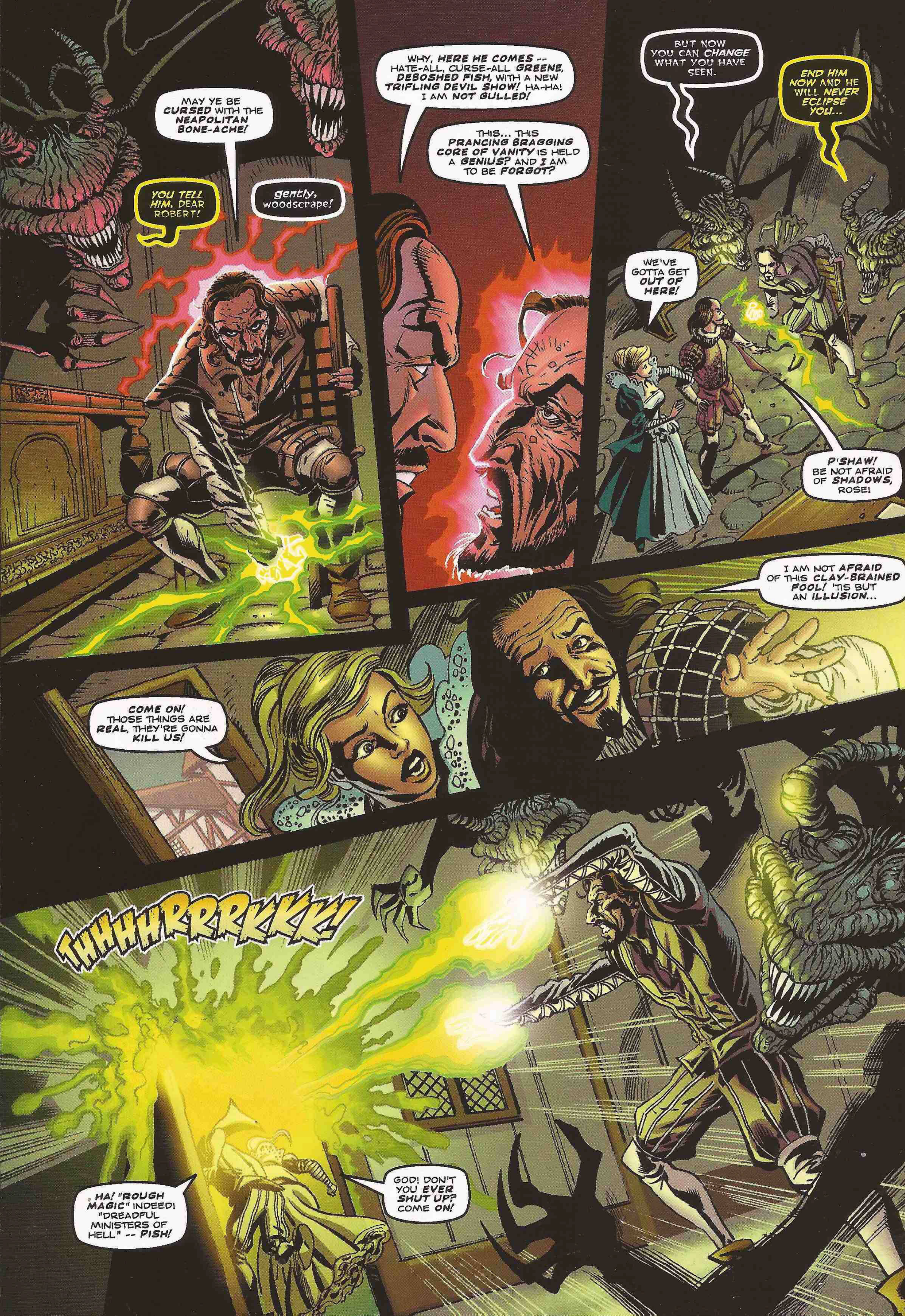

NOW THEY'RE PLAYING WITH ME. THEY COULD DESTROY THE EARTH HERE AND NOW, BUT THEY WANNA GET TO ME. AND WHAT REALLY GETS TO ME?
WELL, GIVEN THAT MY MUM ISN'T HERE...
NEXT DOWN ON THE LIST. HINT -- OUR BIG ROW?
TIME! THEY'RE GONNA MUCK ABOUT WITH TIME!
THERE THEY GO... BACK TO 1592. AND WHAT'S GREENE GONNA DO FIRST WHEN HE GETS THERE?
OH MY GOD. HE'LL GO AND KILL...
...WILL SHAKESPEARE!
TAKE HEED! THE HOUSE OPENS IN FIVE MINUTES! WHERE IS SHAKESPEARE?
CONNING HIS PART. THERE!
"I AM IN SO FAR IN BLOOD THAT... ER... SIN WILL PLUCK ON SIN..." GAH! I WROTE THE WORDS, WHY CAN I NOT REMEMBER THEM?!

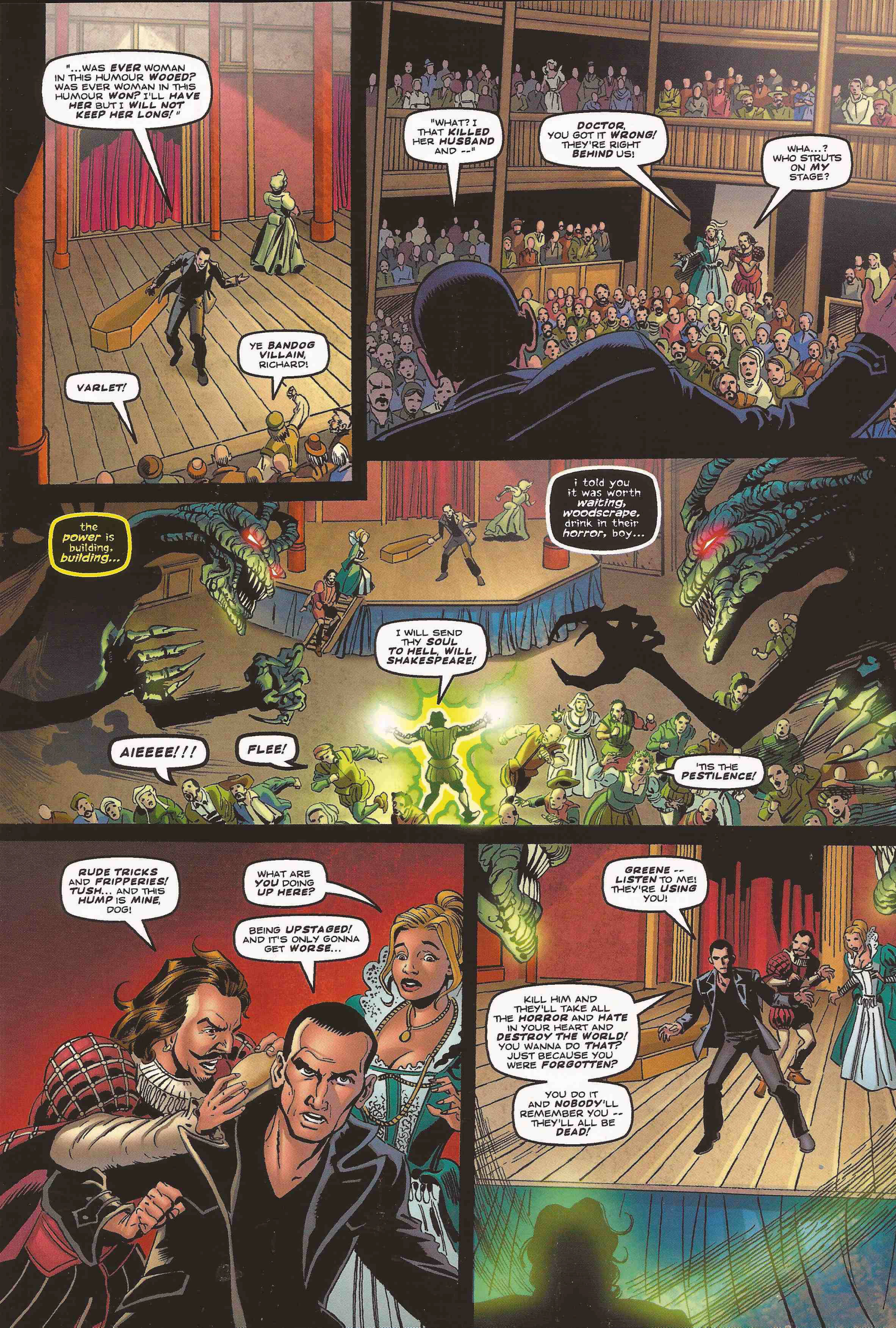
A Groatsworth of Wit

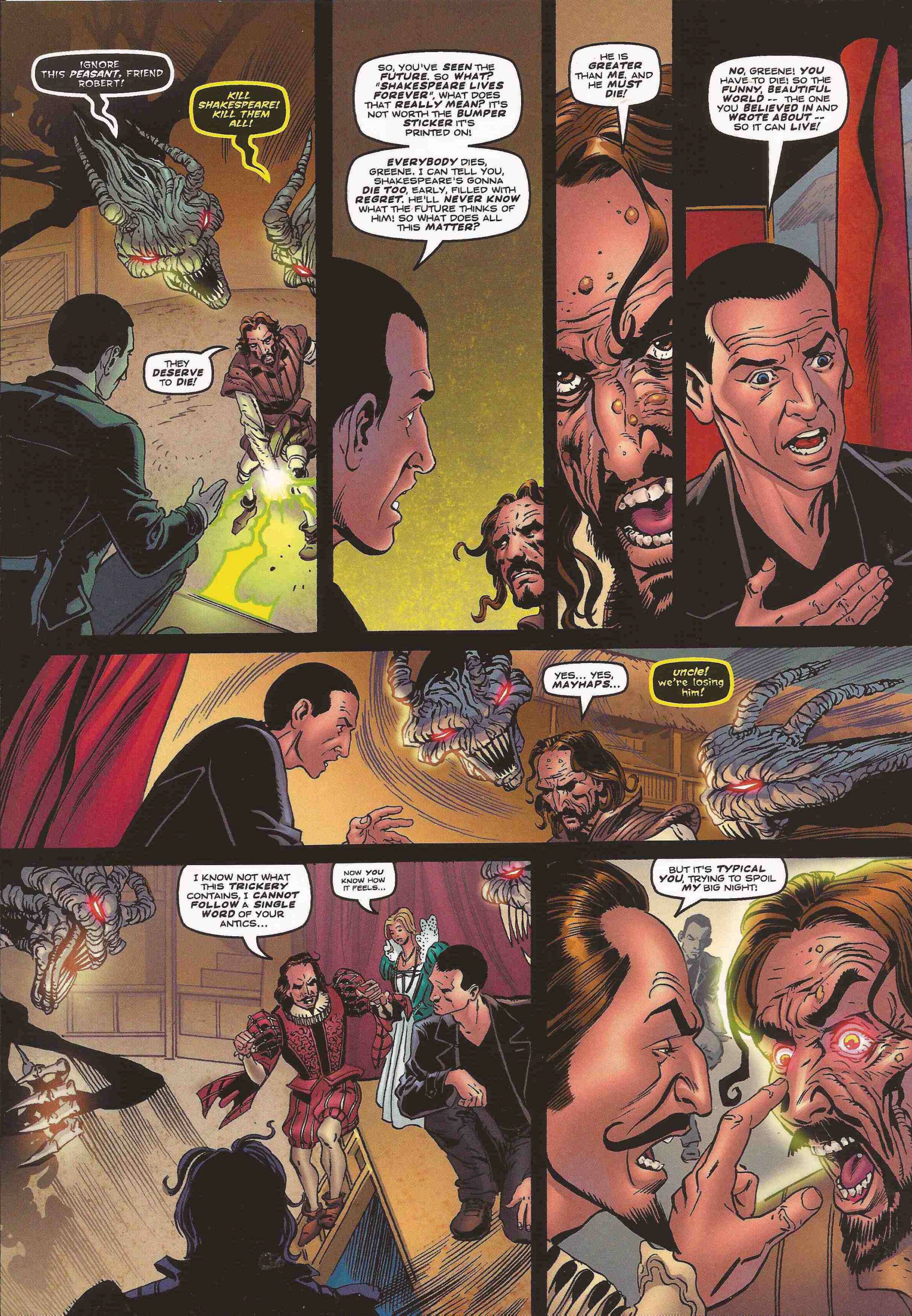
STORY **GARETH ROBERTS** PENCIL ART **MIKE COLLINS** INKS **DAVID A. ROACH**
COLOURS **JAMES OFFREDI** LETTERS **ROGER LANGRIDGE**
EDITORS **CLAYTON HICKMAN** & **SCOTT GRAY**

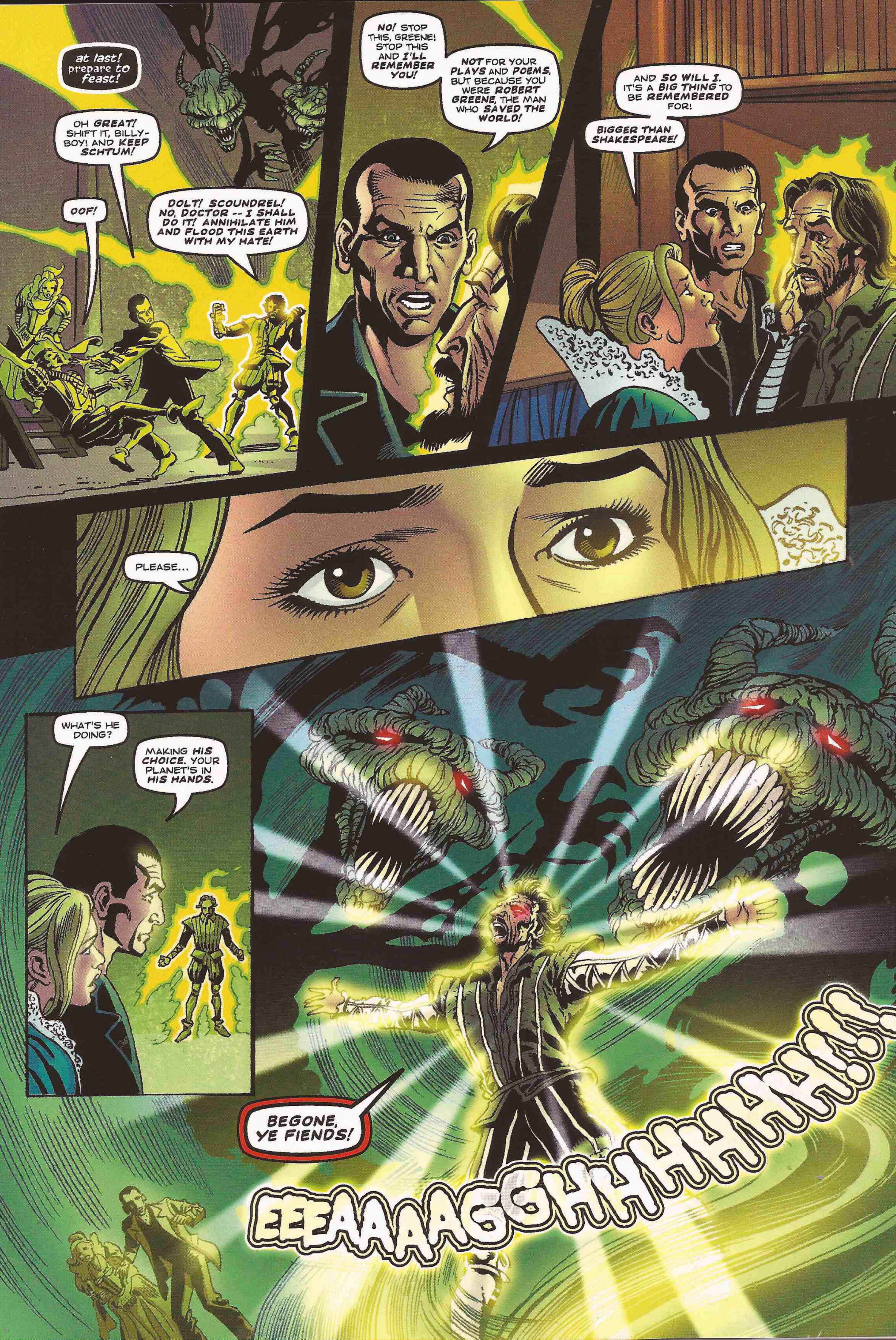

THE ROSE THEATRE. PREMIERE NIGHT OF RICHARD III. I'VE GOT US HERE BEFORE THE SHADEYS. AND THERE'S LITTLE WILLY, ALIVE AND WELL.
THAT'S SHAKESPEARE? OKAY... SO WHY DON'T YOU GO OVER AND HIGH FIVE HIM? YOU'RE NOT TELLING ME YOU DON'T KNOW HIM?
POLICE PUBLIC CALL BOX
'COURSE I DO. KNOWN HIM FOR AGES. JUST NOT YET.
GREENE'LL BE HERE SOON. YOU DISTRACT SHAKESPEARE, GET HIM AWAY, THEN I'LL STAND A BETTER CHANCE.
DISTRACT HIM? HOW? WITH A HEY NONNY NONNY?
WON'T TAKE MUCH. DESPITE THE RUMOURS, HE'S STRAIGHT. VERY STRAIGHT. I'D DO THE SAME FOR YOU IF IT WAS MARLOWE!
POLICE PUBLIC CALL BOX
HIYA! I MEAN -- GOOD DAY, KIND SIR.
AWAY! I AM ABOUT TO PERFORM, DO NOT --
AH! GOD'S BODKIN, AN IMPUDENT NYMPH! TARRY, RASH WANTON...
ER, RIGHT. I, ROSE TYLER, COME STRAIGHT FROM QUEEN ELIZABETH THE FIRST... WHO IS STILL ALIVE, I HOPE... SHE MUST SEE YOU AT YOUR HOME, NOW!
A ROYAL AUDIENCE? I EXPECTED NO LESS! ALL TOLD, I AM GOD'S GIFT TO THE THEATRE -- AS WELL AS TO THE LADIES!
THE PLAY MUST AWAIT THE PLAYER... LET US VANISH, GENTLE ROSE!
THAT WAS QUICK. WELL DONE!
YOU DO REALISE SHAKESPEARE IS HITTING ON ME?
ONE FOR THE MEMOIRS.
AND HE AIN'T NO JOSEPH FIENNES...

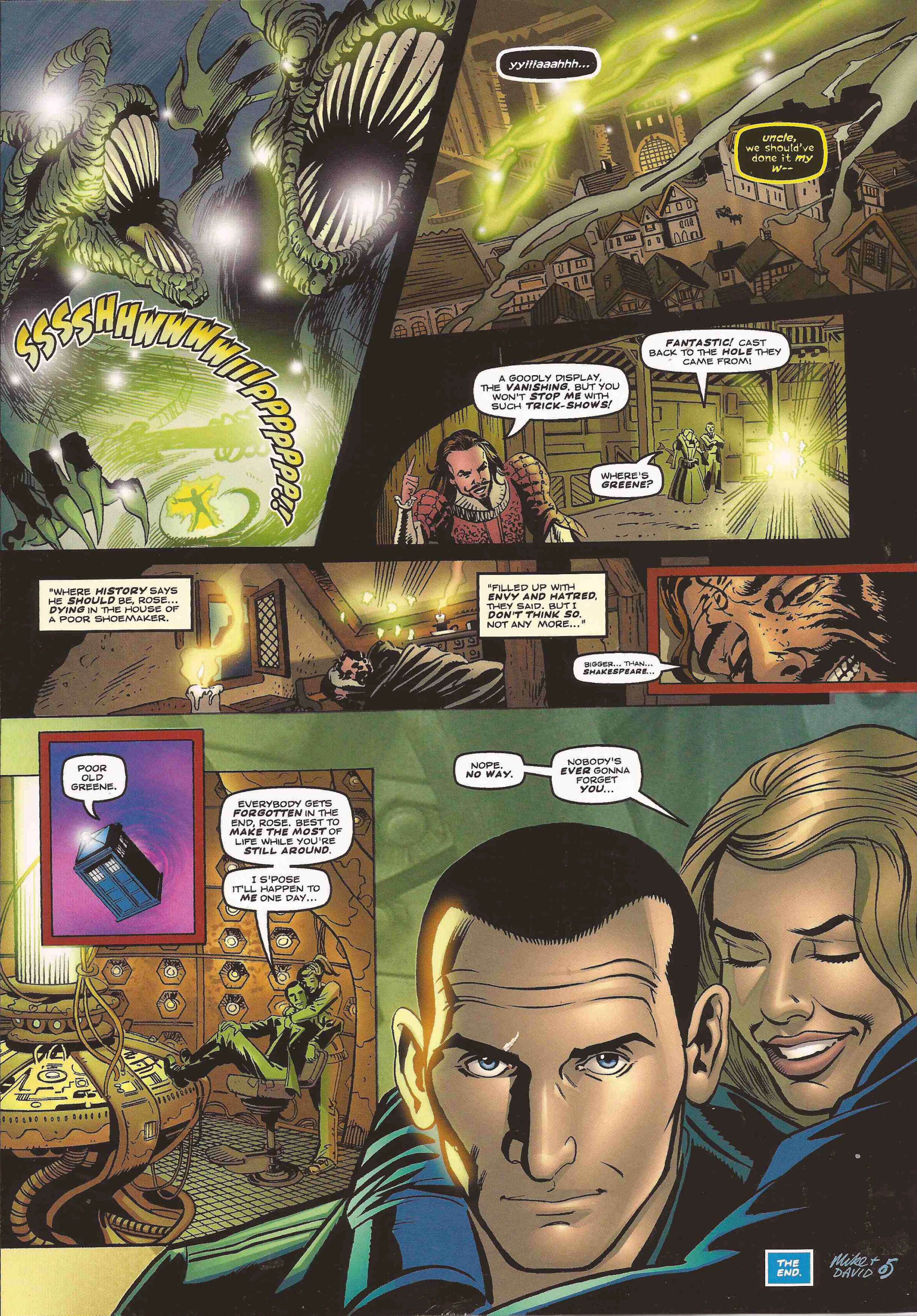

WE DARE NOT DISPERSE THE MULTITUDE -- WHERE IS SHAKESPEARE?
THERE IS NOT A WHIT OF OUR VAINGLORIOUS WIT, AND NONE HAVE LEARNT HIS PART, OF RICHARD!
"NOW IS THE WINTER OF OUR DISCONTENT MADE GLORIOUS SUMMER BY THIS SUN OF YORK..."
YOU, SIR! YOU MUST BE OUR RICHARD!
WELL, I DUNNO... BEST SPEAK TO MY AGENT...
NO CHOICE, MAN, YE MUST GO ON!
MY HOME, BUT A SHORT WALK FROM THE ROSE... AND NOW THE ROSE IS IN MY HOME! HA-HA!
AND MY ENGLISH TEACHER SWORE BLIND HIS JOKES WERE FUNNY...
NO QUEEN? I HAVE IT -- A PLOY TO WREST ME TO YOUR SIDE!
HANG ON, AREN'T YOU MARRIED?
O ROSE, SHALL I COMPARE THEE TO A SUMMER'S DAY?
IF YOU WANT, BUT IT'S NOT GONNA GET YOU ANYWHERE...
RUTTISH STILL, SHAKE-SCENE!


MAY YE BE CURSED WITH THE NEAPOLITAN BONE-ACHE!
YOU TELL HIM, DEAR ROBERT!
gently, woodscrape!
WHY, HERE HE COMES -- HATE-ALL, CURSE-ALL GREENE, DEBOSHED FISH, WITH A NEW TRIFLING DEVIL SHOW! HA-HA! I AM NOT GULLED!
THIS... THIS PRANCING BRAGGING CORE OF VANITY IS HELD A GENIUS? AND I AM TO BE FORGOT?
BUT NOW YOU CAN CHANGE WHAT YOU HAVE SEEN.
END HIM NOW AND HE WILL NEVER ECLIPSE YOU...
WE'VE GOTTA GET OUT OF HERE!
P'SHAW! BE NOT AFRAID OF SHADOWS, ROSE!
I AM NOT AFRAID OF THIS CLAY-BRAINED FOOL! 'TIS BUT AN ILLUSION...
COME ON! THOSE THINGS ARE REAL, THEY'RE GONNA KILL US!
THHHHRRRKKK!
HA! "ROUGH MAGIC" INDEED! "DREADFUL MINISTERS OF HELL" -- PISH!
GOD! DON'T YOU EVER SHUT UP? COME ON!


"...WAS EVER WOMAN IN THIS HUMOUR WOOED? WAS EVER WOMAN IN THIS HUMOUR WON? I'LL HAVE HER BUT I WILL NOT KEEP HER LONG!"
YE BANDOG VILLAIN, RICHARD!
VARLET!
"WHAT? I THAT KILLED HER HUSBAND AND --"
DOCTOR, YOU GOT IT WRONG! THEY'RE RIGHT BEHIND US!
WHA...? WHO STRUTS ON MY STAGE?
the power is building, building...
i told you it was worth waiting, woodscrape, drink in their horror, boy...
I WILL SEND THY SOUL TO HELL, WILL SHAKESPEARE!
AIEEEE!!!
FLEE!
'TIS THE PESTILENCE!
RUDE TRICKS AND FRIPPERIES! TUSH... AND THIS HUMP IS MINE, DOG!
WHAT ARE YOU DOING UP HERE?
BEING UPSTAGED! AND IT'S ONLY GONNA GET WORSE...
GREENE -- LISTEN TO ME! THEY'RE USING YOU!
KILL HIM AND THEY'LL TAKE ALL THE HORROR AND HATE IN YOUR HEART AND DESTROY THE WORLD! YOU WANNA DO THAT? JUST BECAUSE YOU WERE FORGOTTEN?
YOU DO IT AND NOBODY'LL REMEMBER YOU -- THEY'LL ALL BE DEAD!


IGNORE THIS PEASANT, FRIEND ROBERT!
KILL SHAKESPEARE! KILL THEM ALL!
THEY DESERVE TO DIE!
SO, YOU'VE SEEN THE FUTURE. SO WHAT? "SHAKESPEARE LIVES FOREVER", WHAT DOES THAT REALLY MEAN? IT'S NOT WORTH THE BUMPER STICKER IT'S PRINTED ON!
EVERYBODY DIES, GREENE. I CAN TELL YOU, SHAKESPEARE'S GONNA DIE TOO, EARLY, FILLED WITH REGRET. HE'LL NEVER KNOW WHAT THE FUTURE THINKS OF HIM! SO WHAT DOES ALL THIS MATTER?
HE IS GREATER THAN ME, AND HE MUST DIE!
NO, GREENE! YOU HAVE TO DIE! SO THE FUNNY, BEAUTIFUL WORLD -- THE ONE YOU BELIEVED IN AND WROTE ABOUT -- SO IT CAN LIVE!
YES... YES, MAYHAPS...
uncle! we're losing him!
I KNOW NOT WHAT THIS TRICKERY CONTAINS, I CANNOT FOLLOW A SINGLE WORD OF YOUR ANTICS...
NOW YOU KNOW HOW IT FEELS...
BUT IT'S TYPICAL YOU, TRYING TO SPOIL MY BIG NIGHT!


at last! prepare to feast!
OH GREAT! SHIFT IT, BILLY-BOY! AND KEEP SCHTUM!
OOF!
DOLT! SCOUNDREL! NO, DOCTOR -- I SHALL DO IT! ANNIHILATE HIM AND FLOOD THIS EARTH WITH MY HATE!
NO! STOP THIS, GREENE! STOP THIS AND I'LL REMEMBER YOU!
NOT FOR YOUR PLAYS AND POEMS, BUT BECAUSE YOU WERE ROBERT GREENE, THE MAN WHO SAVED THE WORLD!
AND SO WILL I. IT'S A BIG THING TO BE REMEMBERED FOR!
BIGGER THAN SHAKESPEARE!
PLEASE...
WHAT'S HE DOING?
MAKING HIS CHOICE. YOUR PLANET'S IN HIS HANDS.
BEGONE, YE FIENDS!
EEEAAAAGGHHHHHHH!!!!


SSSSHHWWWWIIIPPPPPPP!!
yyiiiaaahhh...
uncle, we should've done it my w--
A GOODLY DISPLAY, THE VANISHING. BUT YOU WON'T STOP ME WITH SUCH TRICK-SHOWS!
FANTASTIC! CAST BACK TO THE HOLE THEY CAME FROM!
WHERE'S GREENE?
"WHERE HISTORY SAYS HE SHOULD BE, ROSE... DYING IN THE HOUSE OF A POOR SHOEMAKER.
"FILLED UP WITH ENVY AND HATRED, THEY SAID. BUT I DON'T THINK SO. NOT ANY MORE..."
BIGGER... THAN... SHAKESPEARE...
POOR OLD GREENE.
EVERYBODY GETS FORGOTTEN IN THE END, ROSE. BEST TO MAKE THE MOST OF LIFE WHILE YOU'RE STILL AROUND.
I S'POSE IT'LL HAPPEN TO ME ONE DAY...
NOPE. NO WAY.
NOBODY'S EVER GONNA FORGET YOU...
THE END.
Mike + David 05

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"That's the one!" cried Scrooge"
"Nah - Tiny Tim went in and put it on his credit card - should've been quicker, you old skinflint!"

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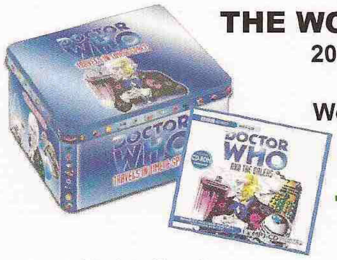
Travels in Space & Time



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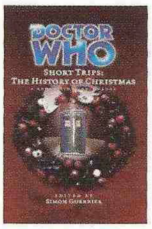

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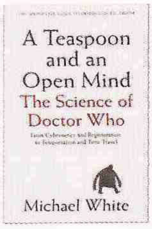

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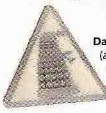

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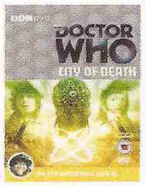

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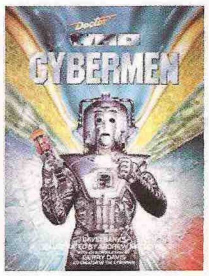

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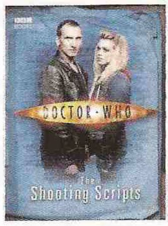

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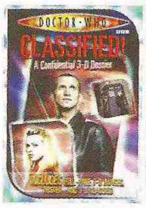

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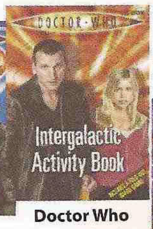

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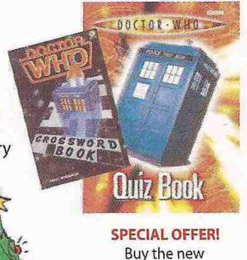

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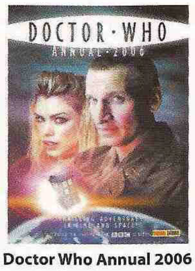

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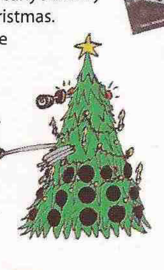
And it's goodbye from us...

Marjorie and Tony Clarkson are pleased to announce that they are finally retiring at the end of the year. We have sold Burtons to a young man - Nick Clement - who is not only a Doctor Who fan, but bursting with enthusiasm to make Burtons bigger and better than we have had the energy to do of late. From early January the business will be relocating to Essex but will continue in the St. Leonards shop until Christmas. The Burtons name will continue and details of new postal and email addresses will be published in the next issue of Doctor Who Magazine.

We take this opportunity to thank all our customers, some of whom have been with us for many years, for their continued loyalty and support. We wish you all a very Happy Christmas.

Marjorie & Tony Clarkson



Nick Clement confirms that he will be moving Burtons to Essex early in the New Year, when all details will be on their website at **www.whoone.co.uk**

42 YEARS OF DOCTOR WH
17 YEARS OF QUALITY SERVICE AT BURTON

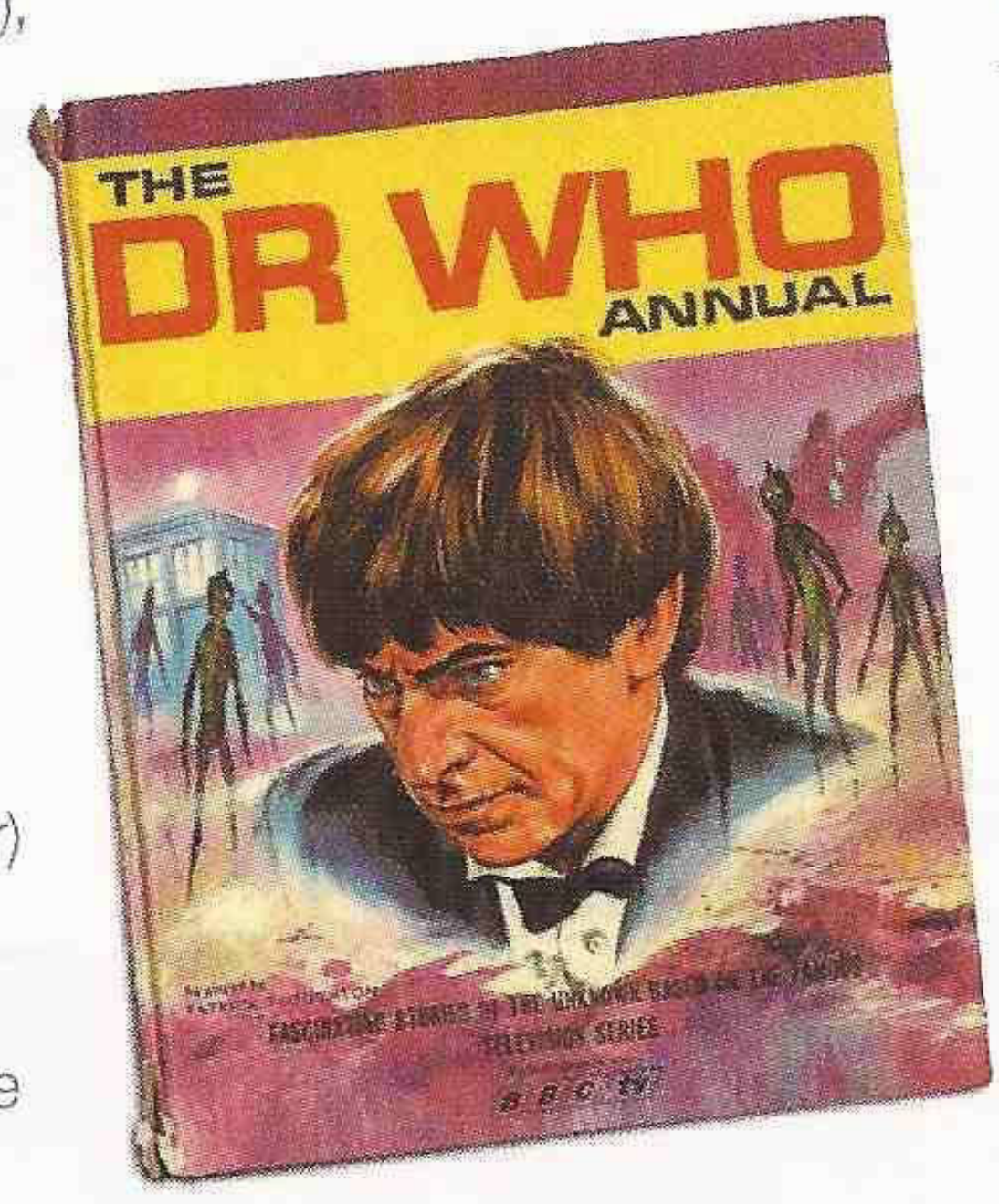
THE BRAND OF FEAR!

"Based on the popular BBC-TV series!" Words to chill the blood of *Doctor Who* fans during the 1960s and 70s. Back then, you see, quality control, faithfulness to the series and plain common sense weren't things the makers of *Doctor Who* spin-off merchandise needed to have any knowledge of! So, as a festive treat, **Sorvad** grabs his ray gun, abuses his companions and takes a fond look back at *Doctor Who*'s maddest spin-offs. We've never had it so good!

This Christmas, when you wake up to find a lovingly rendered DVD box set, an Annual with stories by writers of the TV series, an original *Doctor Who* novel that could seamlessly fit into Series One, a 100% accurate remote control Dalek and a Slitheen even more terrifying (though shorter) than the TV version in your stocking – *and with a special episode of Doctor Who actually on TV that night!* – please spare a moment to reflect on how lucky you are.

You see, for older fans of *Doctor Who* (and few are older than Sorvad, believe me), Christmas in those far-off days when there were only three TV channels and the European Union was only half its present size, was always a bittersweet time.

So. Your nan knew you loved *Doctor Who* (though she was always itching to watch *Nearest and Dearest* when she came over) and you'd rip off the wrapping paper on her present to reveal a book that boldly claimed to be the 'authorised' BBC *Doctor Who Annual*. And more often than not would consist of a lot – a *lot* – of features about Jodrell Bank, the Hydra and asteroids, interspersed with pictures of someone who resembled Tom Jones as much as Tom Baker being attacked by a helicopter, beamed in from some alternative dimension where Sarah Jane was plain and sarcastic, or Harry had a blond moustache, and the adventures they shared were not smart, witty and scary, but psychedelic voyages through what looked like German progressive rock gatefold sleeve album paintings.

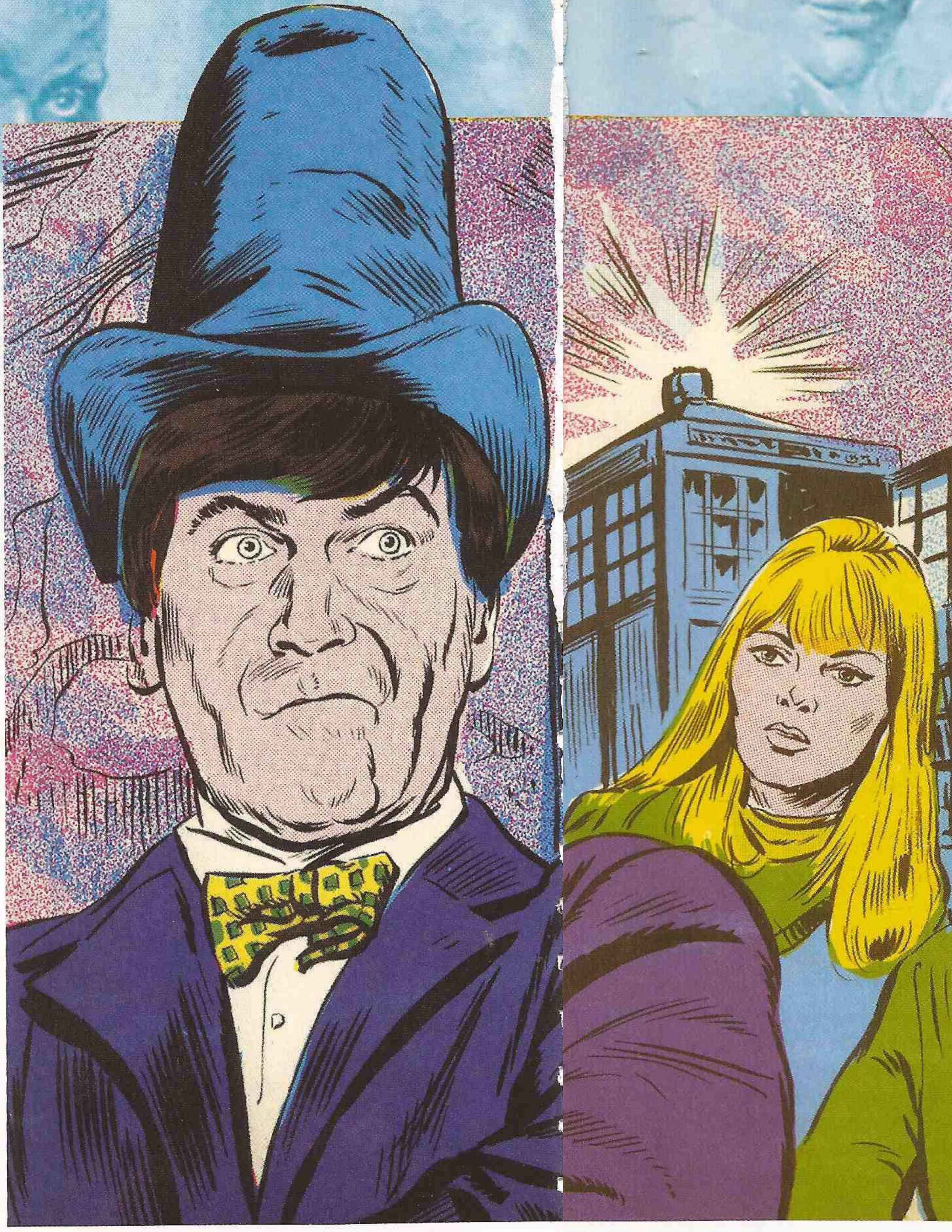


For some reason, the makers of all TV series in the 1960s to the 1980s – not just *Doctor Who* – didn't seem to care too much about how the spin-off merchandise they licensed out reflected on their show; what nowadays we would call the 'brand'. Today, *Doctor Who* has a Brand Manager, and its head writer is, Sorvad suspects, vividly familiar with at least some of the horrors to follow. The merchandise described above, and lots more around the new series, from sonic screwdrivers to 'FunFaxes', is all painstakingly faithful to the detail and the spirit of *Doctor Who*. To old-timers, such dedication brings a little tear to the eye. You may think that's a bit silly.

But then you're young. You couldn't know the *pain*.

When Johnny Rotten addressed the crowd at a Sex Pistols gig with the line 'Ever had the feeling you've been cheated?' it's taken that he was referring to the unfeeling rip-offs of the relentlessly capitalist record business. Oh no. He was obviously venting his spleen about years of disappointing *Doctor Who* merchandise. It wasn't unemployment or urban alienation that created punk. It was the 1977 *Doctor Who Annual*.

So **DWM** has asked Sorvad to recreate some of that special seasonal disappointment, to entertain older readers with painful memories, and educate the younger ones who *just don't know they're born*!



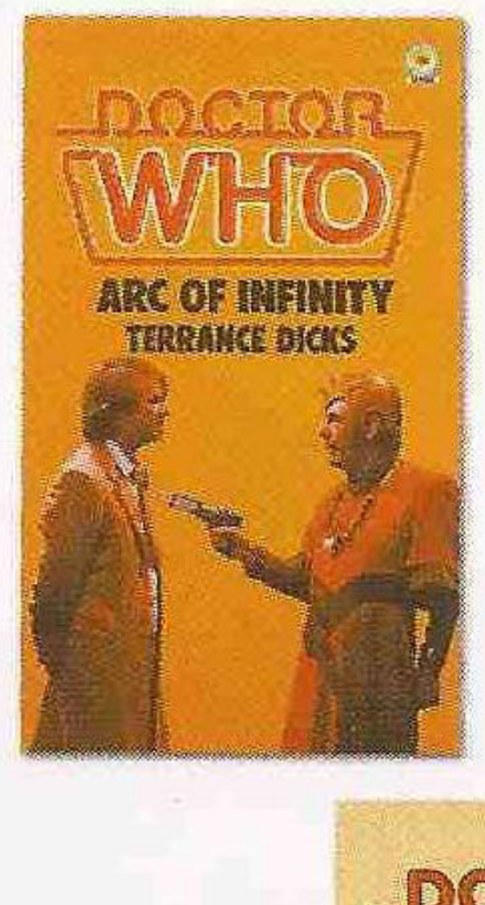
TARGET BOOKS

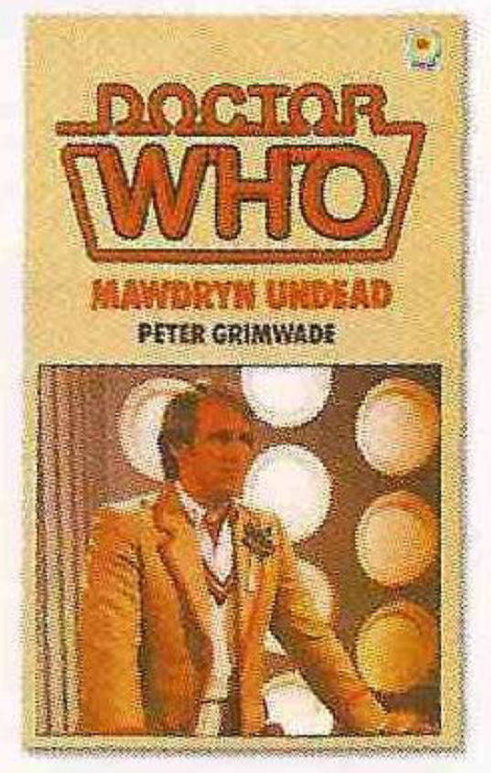
One of the most frustrating things about *Doctor Who* merchandise in the 1970s and 80s was that Target Books generally did it so well while everyone else was rubbish. Their faithful retellings of TV stories in novelisation form came adorned with gorgeous cover illustrations that often improved on the spectacle of the original versions. Artists Chris Achilleos and Jeff Cummins are legend, capturing and enhancing the monstrosity of the Axons, or Magnus Greel's greasy giant rat, and getting the likenesses of the Doctors and their companions just right.

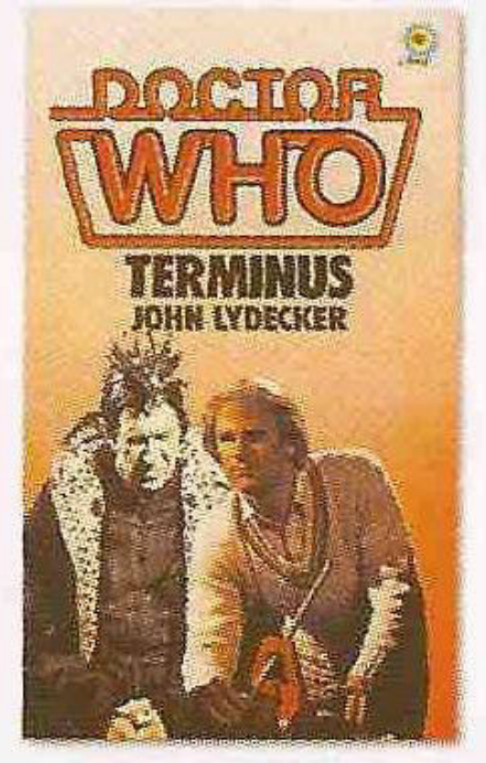
But then, in the early 1980s, somebody at Target had the idea of using photographic covers for the books featuring new Doctor Peter Davison. There's nothing wrong with a photographic cover in principle, of course, but whoever was picking the photos at Target – and whoever was cutting round the edges of those photos with a big pair of blunt kitchen scissors – needed a good slap.

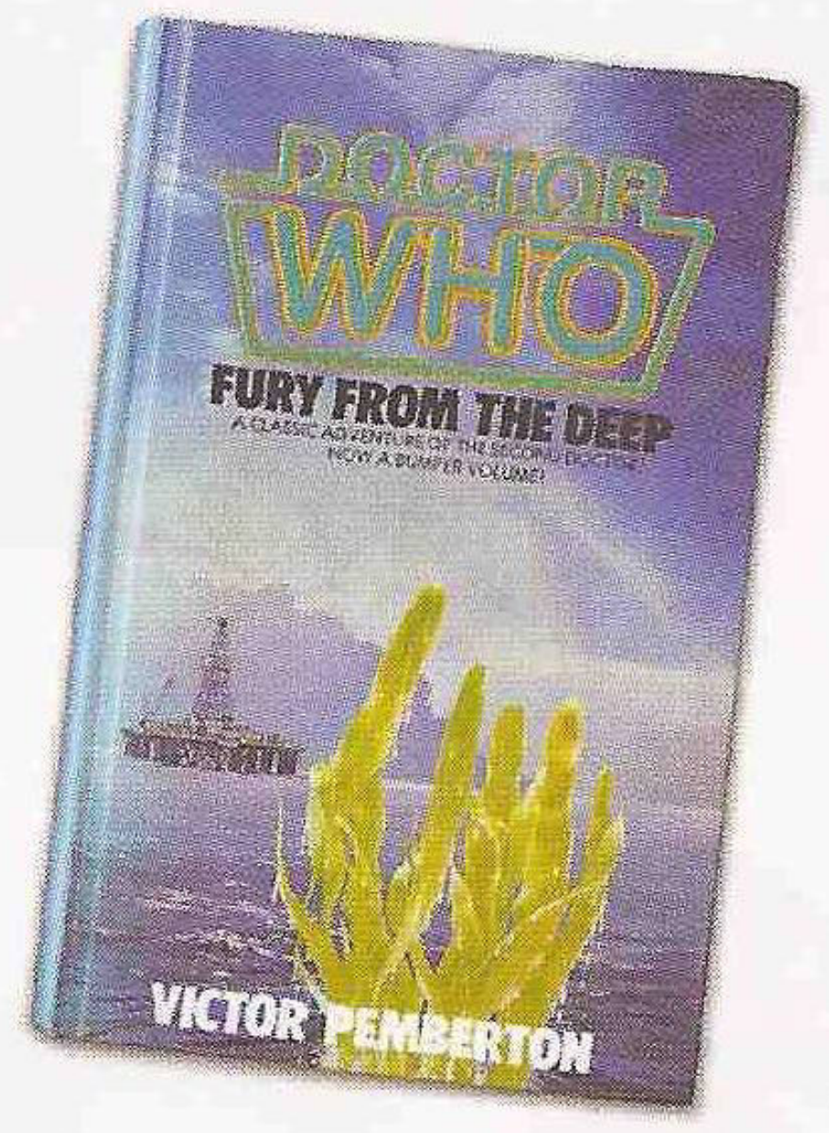
So, where *The Sea Devils* showed the Third Doctor and Jo with Sea Devils, a submarine, missiles and a general air of underwater excitement, *Arc of Infinity* has the Doctor, looking faintly bothered, and a man in a hat pointing a gun at him against a garish orange backdrop. *Terminus* has the Doctor, looking quite jolly, pulling a lever, and a man with a bird on his head from another photo glued next to him. Best of all, *Mawdryn Undead* shows the Doctor caught in an 'action pose' that seems to suggest he's worried about putting the bins out, or whether he's paid the papers.

Target soon relented, bringing in artists Andrew Skilleter and Alister Pearson to carry on the grand tradition of the old covers; and of course the books inside were nearly always very good. But strangely enough, Sorvad's favourite Target howler comes from those later years, and the novelisation of *Fury from the Deep* published in 1986. It's generally regarded as one of the best ever Target books, but its blurb states: "Soon the Doctor, Jamie and Victoria will find themselves at the unrelenting mercy of one of the deadliest and most terrifying foes they have ever encountered..." – the deadly, parasitic Weed Creatures. If it was just 'mercy', that would be fine, but 'unrelenting mercy' creates a mental image of the Second Doctor and his companions throwing themselves suicidally at this most terrifying and deadly foe and it folding its arms and saying, 'No, Doctor! I'm not going to kill any of you! In fact, now I'm feeling *even more* merciful!'







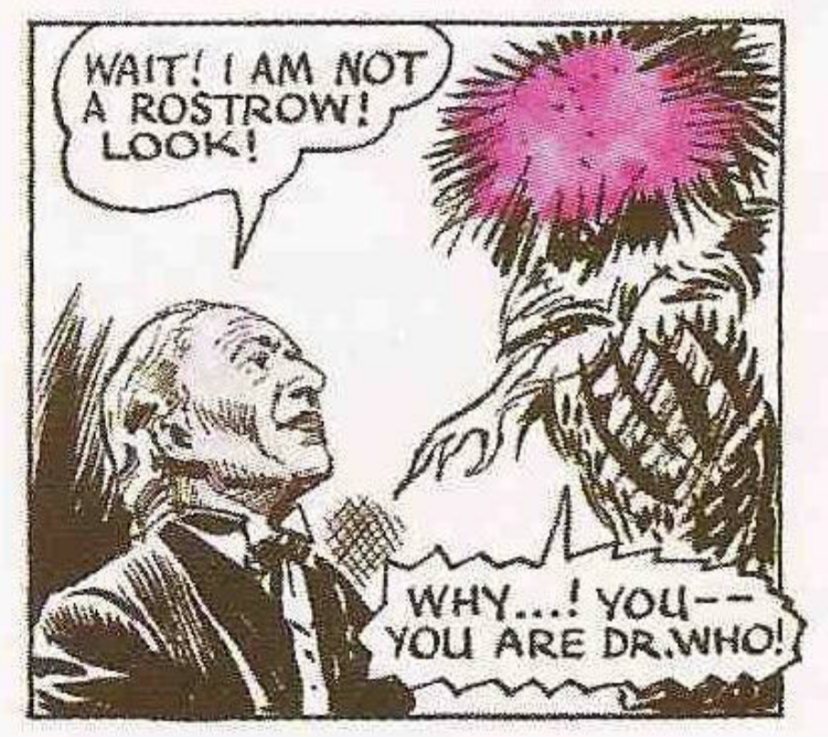


THE DR WHO ANNUAL

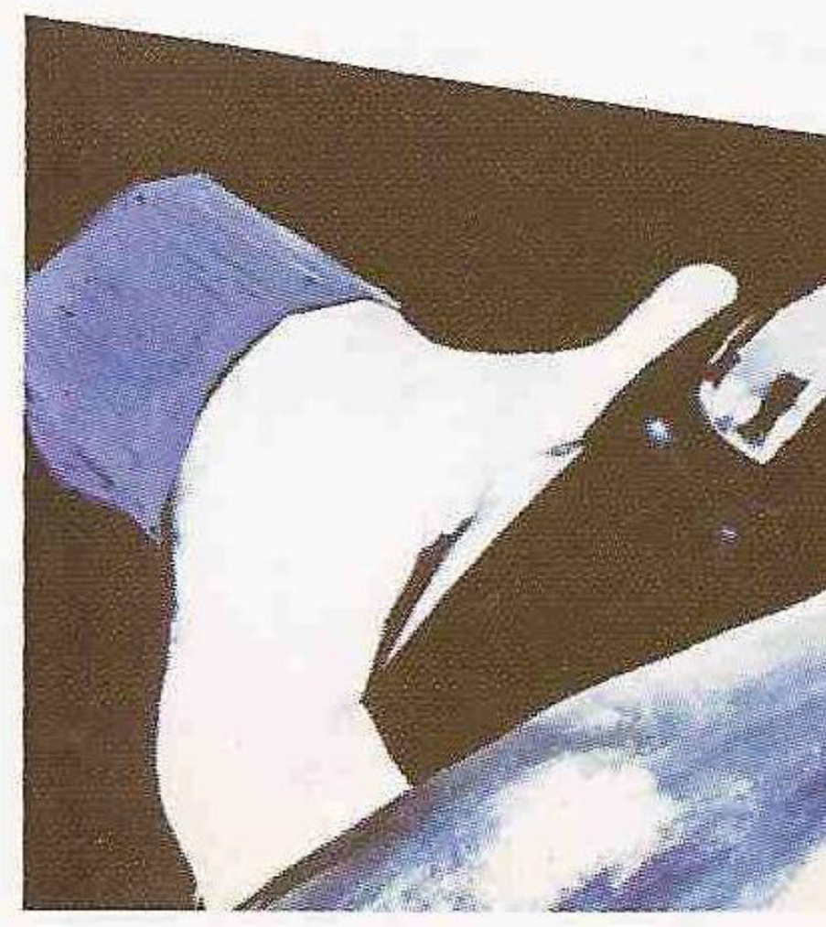
As I've already more than hinted, the run of 20 *Doctor Who Annuals* published by World Distributors from 1965 to 1985 were the most serious offenders in the field of merchandise-that-was-nothing-like-the-series-it-purported-to-be-about. If World Distributors had a Latin motto hung over their premises in Manchester's Lever Street, it was probably ONLY FOR KIDDUS THAT'LL DOUS adorning a crest of a telephone (representing phoning it in) and a broken TV set (because nobody involved had ever actually watched *Doctor Who*).

The very first Annual gets away with it – almost – with its faint period charm and its eerily existential stories. On occasions, the Doctor actually behaves quite like he does on TV. In fact, it's only with the legendary 1967 annual and the début of Patrick Troughton that World Distributors really kick off. They only seem to have been given access to two publicity photos of Patrick Troughton, one of which shows him looking comically peeved about something while leaning on some stairs at the BBC. Unfortunately, the illustrators have taken his facial expression in this photo at face value, and so the gently comic and evasive Second Doctor is rendered in the annual as a stroppy, middle-aged queen – more caustic homo than cosmic hobo.

And it's not only the pictures. A rare sighting of a feature actually about *Doctor Who* (and not the Hydra), entitled 'Phoenix In The Tardis', might make you think someone had been paying attention. Oh no. Apparently the new Doctor is 'much more with it' and a 'man of action'. Even more gloriously wrong is the behaviour of the Doctor towards his companions Ben and Polly in the stories. 'Weren't you exposed to any culture in your education – if any?' he rants at one point. 'More abysmal ignorance!' But his crowning moment is telling them 'You two make me sick!'

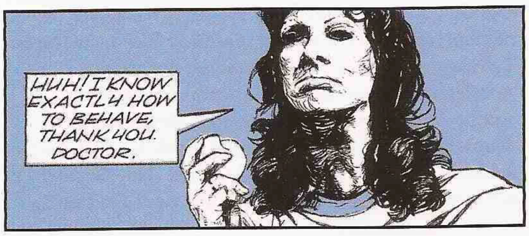

WAIT! I AM NOT A ROSTROW! LOOK!
WHY...! YOU-- YOU ARE DR.WHO!

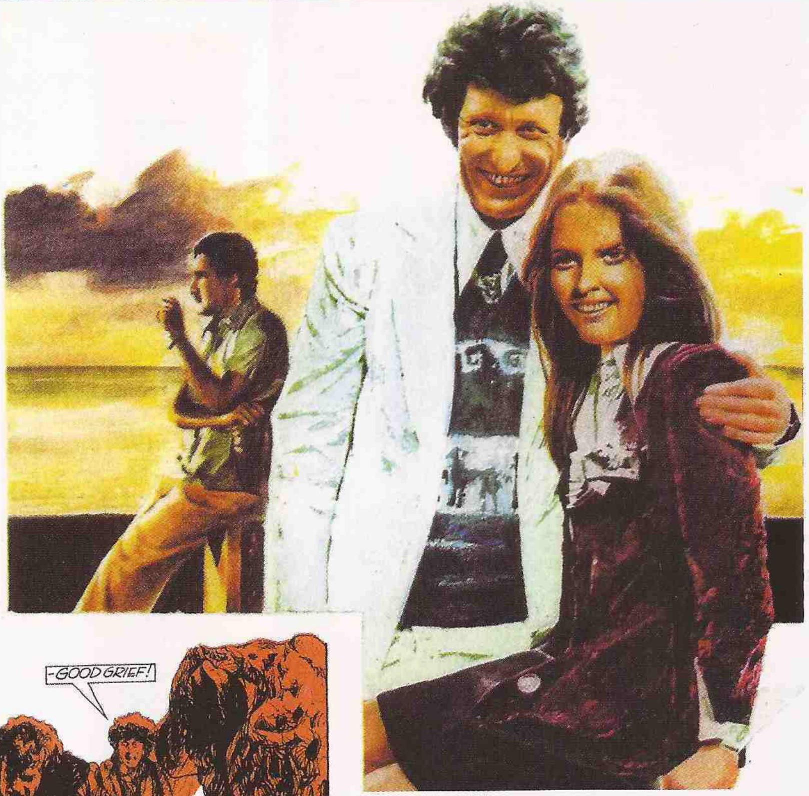
Still, sometimes Ben and Polly do look – a bit – like Ben and Polly. This was not to be the fate of other companions until the BBC finally put its foot down and Mary Tamm looked quite like Mary Tamm in the 1979 Annual. For the most part, cheapskates World Distributors wouldn't stump up for the likenesses of anybody but the Doctor. So their illustrators just drew any old person. That wouldn't matter so much if they'd been much cop at drawing action scenes or really vivid and exciting pictures. To be fair, the Pertwee Annuals aren't too bad, with the illustrations at least matching whatever event is happening in the story, but the Tom Baker Annuals are just, well... *bizarre*.



Take a look at the image on the left. It's a half-page picture from *A New Life* in the 1976 Annual. I've just re-read the story twice (really earning my money here) and your guess is as good as mine as to what it's meant to depict.

The 1977 Annual goes further.

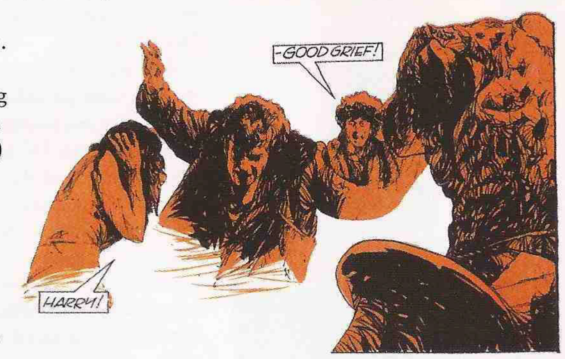

HUH! I KNOW EXACTLY HOW TO BEHAVE, THANK YOU, DOCTOR.



What is going on in the panel from the comic strip *Menace On Metalupiter* that we've reproduced below? Why would any artist decide to use those most dynamic colours – black and umber – to illustrate an entire strip?

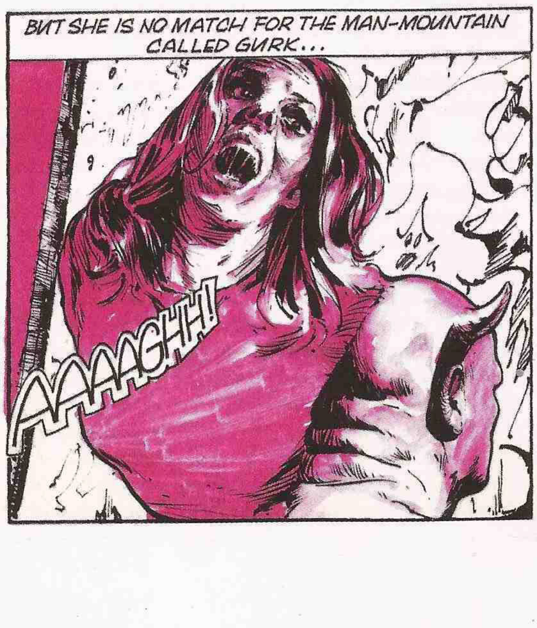
But nothing can top the action pose on the right – also from the classic 1977 Annual, to illustrate the tale of *The Sinister Sponge*. Yes, that's the Fourth Doctor, in his trademark outfit of white Travolta suit and casual jumper. Yes, that's supposed to be Sarah. And yes, smoking a fag in the background and looking faintly Mediterranean, that's Harry.

The artists weren't afraid to use reference photos in the Annuals, just so long as they weren't photos from *Doctor Who*. Take the 1979 strip *Emsone's Castle*. Here we have 'Leela' being dragged off by a robot (actually a scene from *A Clockwork Orange*) and an appearance by Emsone himself (actually Raymond Massey from *Things To Come*).


-GOOD GRIEF!
HARRY!

Games and puzzles were another important feature of the Annuals. The 1967 edition even includes an appearance in a game by 'the deadly robots of Skaro'; naughty naughty. But the greatest of all these puzzles was in the 1979 *Dalek Annual*. The stories in the 70s Dalek Annuals were actually written by their creator, Terry Nation, and so they're generally apocalyptic and disturbing with lots of belligerent plants, garbled messages on tapes, and people called Tarrant and Shavron; much closer to the spirit of *Doctor Who* despite the fact they don't feature the Doctor. But particularly from a twenty-first century perspective, the 1979 *Dalek Annual* puzzle 'Smokescreen' is astonishing, telling how anti-Dalek agent Kel Moran passes time while waiting for the deadliest menace the universe has ever known by making roll-up cigarettes out of his old butts. "He has 25 cigarette ends," says the answer page. "Using five to make one new cigarette, it is obvious that he can make five full cigarettes. Then he has five more ends left, so he can make a sixth cigarette." If only the Daleks had known about this behaviour they wouldn't have bothered to invade Earth, and instead simply waited for humanity to puff itself into an early grave.

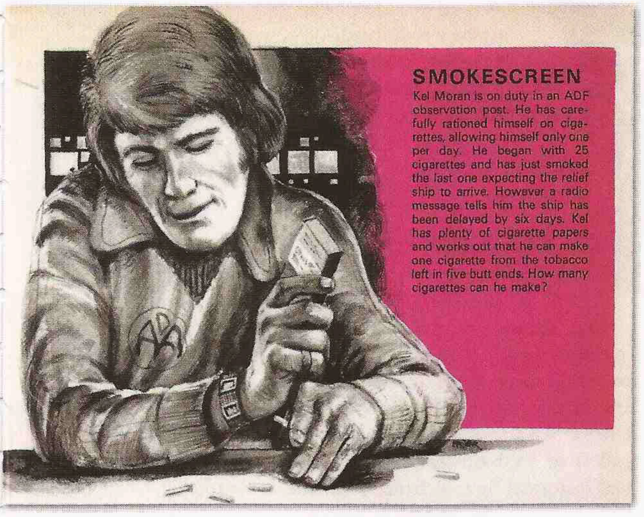
Towards the end, the 1980s Annuals got a little more faithful to the TV series; there were even some nice photos from *Castrovalva* in the 1983 number that have never been seen anywhere else. But even in the final edition, published in 1985, there remains some of


BUT SHE IS NO MATCH FOR THE MAN-MOUNTAIN CALLED GURK...
AAAAGHH!

SPACE FACTS!

The old Doctor Who Annuals were crammed full of facts about space, science and mythology (especially the Hydra). If you can't cope this Christmas without them, here are some more...

- Cats are, in fact, female dogs!
- The nearest galaxy to our own is the Milky Way – over a million billion miles away. If you set out in the fastest rocket yet developed by man, it would take you over three weeks to get there!
- Scientists are listening to the stars through giant radio telescopes such as Jodrell Bank and Radio 2. So far, they have heard absolutely nothing. But by the early 1980s they hope to!
- Everyone knows Doctor Who can fly through space simply by flapping his arms. But not even he can dodge comets – which are made of old newspapers formed into superheated great balls of fire by the sun!
- The constellation of Leo is named after the mythical lion of the same name in Greek mythology, who ate the golden apple of Pan and became an oak tree. Hence why those born in late August are known as 'Pan's People'.
- If the sun was a 12-foot beachball, Mercury would be a grain of salt. And we'd all be dead!
- The most advanced computer on Earth? It is, in fact, of course the brain of the humble ant!

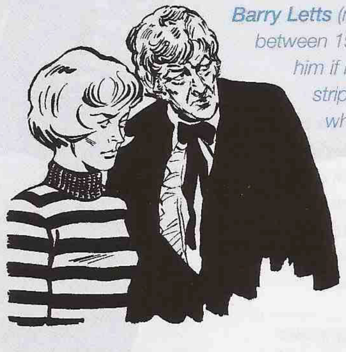


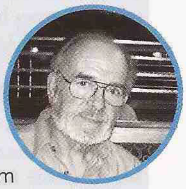
SMOKESCREEN

Kel Moran is on duty in an ADF observation post. He has carefully rationed himself on cigarettes, allowing himself only one per day. He began with 25 cigarettes and has just smoked the last one expecting the relief ship to arrive. However a radio message tells him the ship has been delayed by six days. Kel has plenty of cigarette papers and works out that he can make one cigarette from the tobacco left in five butt ends. How many cigarettes can he make?

that indomitably slapdash World Distributors spirit, as the same four atrociously cropped photos of Colin Baker turn up on every other page, and there's a crazy story about an alien plan to replace all the British Prime Ministers in history with android doubles in which the Doctor utters the immortal line 'But why stop at Mrs Thatcher?'

"THEY JUST DIDN'T UNDERSTAND..."





Barry Letts (right) was Doctor Who's producer between 1970 and 1975, and we asked him if he had any say-so over the strips and annuals that appeared while he was producer...

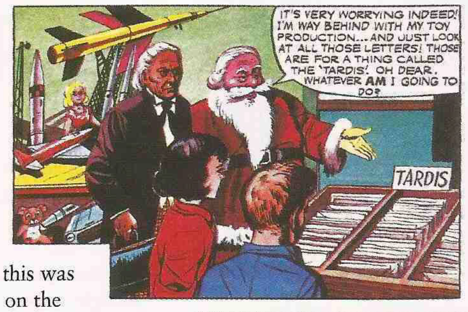
Barry Letts: "No, not a lot, I seem to remember that BBC Enterprises designed a TARDIS key for merchandise purposes once and asked if we'd use it, so we did for a while. But no, they never bothered us with things like Annuals and story strips. I remember on one occasion I looked at a *Doctor Who Annual* and I was rather surprised at what was in it. As if they never watched *Doctor Who* and just didn't understand our take on it. I mean the BBC wasn't so organised back then, and when I was there it was the start of the really big expansion for them, and I think they were just looking for a quick buck. They didn't think the quality of it mattered. So no, none of that stuff was anything to do with us I'm afraid!"

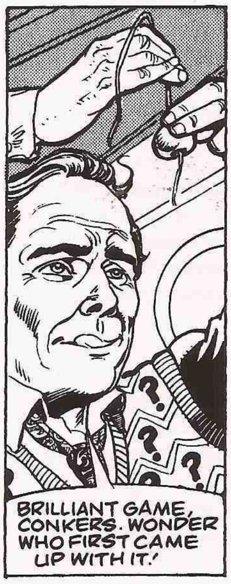
*Back in 1965, however, the Doctor Who Annual was submitted for approval to then-story editor **Donald Tosh** (left) who tried in vain to bring a bit of sanity to proceedings. Here are a few choice nuggets of his wisdom from the memo he sent back to World Distributors:*

Donald Tosh: "The Doctor himself never kills anything or anybody. His stick is never used as a sort of super ray gun. Perhaps the writer could give the stick the power of paralysis rather than death... The Tardis does not gyrate like a spinning top... No monster is strong enough to crush the Tardis, as the outer casing is made of an indestructible material... There is an automatic mental adjustor for Earth beings in the Tardis to enable them to understand all languages. This takes place during materialisation and dematerialisation of the Tardis... If the Doctor had an umbrella, which is possible, it would not be of the James Bond variety... The Doctor does not wear a pin-striped suit!"

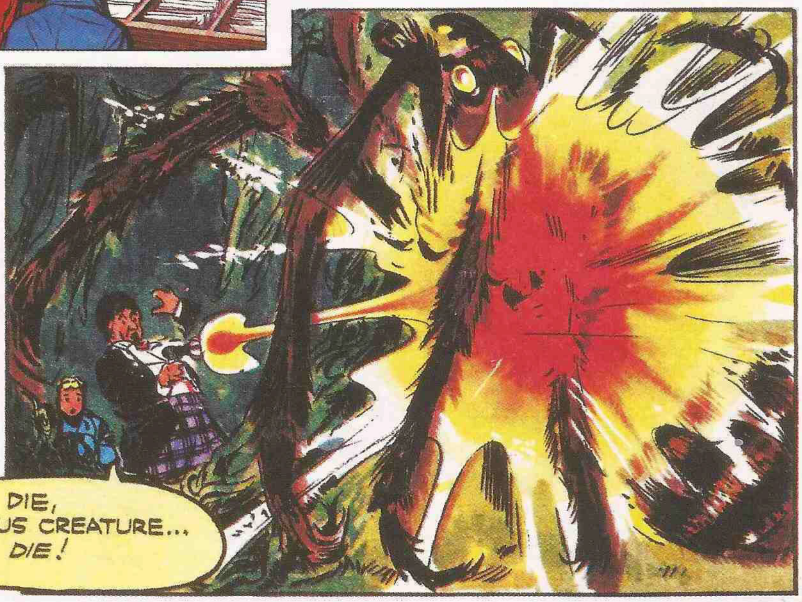
THE COMIC STRIPS

From 1964 to 1978 the home of the *Doctor Who* comic strip was *TV Comic*, with strips fondly remembered by older fans, especially in the later Pertwee and early Tom Baker years. Oddly enough though, for much of the rest of its run, it seemed as if a lot of the writers and artists (almost always the same person) had never watched *Doctor Who*. Particularly in the 1960s they had no excuse. It was on all year round. There *was* nothing else on! But it's the only explanation for how they managed to miss the Doctor's weaponless pacifism and respect for all forms of life – a strong theme of the series from its earliest days – and come up with him shouting lines like 'Die, hideous creature, die!' The Second Doctor also managed a pop group and appeared as an expert on TV panel games. But this was an advance on the First – who travelled with grandchildren John and Gillian and had adventures with Father Christmas and the Pied Piper. (Not evil robot doubles of Father Christmas and the Pied Piper – *actually* Father Christmas and the Pied Piper.) For a while there was no sign of UNIT and the Brigadier in the Third Doctor's run – instead he lived in a cottage and drove a car called Betsy. Most strangely of all, *TV Comic*'s Fourth Doctor was not a moody Bohemian but a sexist boor, telling Sarah 'You girls are all the same!'


IT'S VERY WORRYING INDEED! I'M WAY BEHIND WITH MY TOY PRODUCTION... AND JUST LOOK AT ALL THOSE LETTERS! THOSE ARE FOR A THING CALLED THE 'TARDIS'. OH DEAR. WHATEVER AM I GOING TO DO?
TARDIS


BRILLIANT GAME, CONKERS. WONDER WHO FIRST CAME UP WITH IT.'

The move to Marvel Comics' *Doctor Who Weekly* in 1979 saw a marked improvement in the strip's closeness to the TV series, with stories like *The Star Beast* and *End of the Line* arguably trumping what the TV series was offering at the time. And then, oddly, just as Sylvester McCoy's Seventh Doctor became all moody and mysterious on telly, he span off into a kiddie comic and was seen in the strip playing conkers with Vikings!

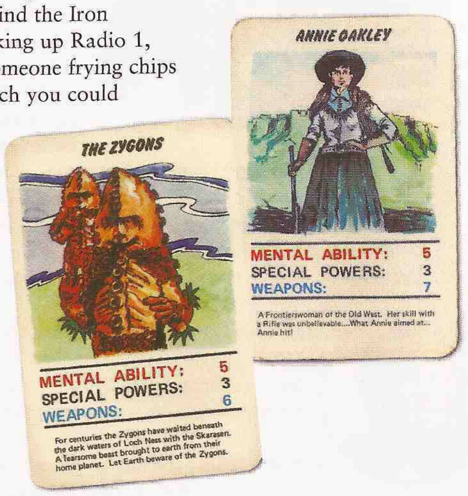

DIE, HIDEOUS CREATURE... DIE!

ASSORTED MADNESS

Odd, inaccurate merchandise didn't just begin and end with licensees like World Distributors. Let's enter the world of the deranged one-off...

THE TARDIS TUNER (1979)

Basically, it's a radio. With the *Doctor Who* logo on it. With two amazing settings – long wave and medium wave! (Note for younger readers – long wave was for picking up spooky signals from behind the Iron Curtain. Medium wave was for picking up Radio 1, which in those days sounded like someone frying chips in a huge industrial vat, behind which you could just make out what might have been either Debbie Harry or a wounded Jagrafess.) The Tuner was advertised with an amazing comic strip, in which the Doctor and 'Romana' battled the deadly Turgids. Luckily, one quick blast from the Tuner was enough to defeat the Turgids, who were obviously especially sensitive to Simon Bates.


ANNIE OAKLEY
MENTAL ABILITY: 5
SPECIAL POWERS: 3
WEAPONS: 7
A Frontierswoman of the Old West. Her skill with a Rifle was unbelievable....What Annie aimed at... Annie hit!
THE ZYGONS
MENTAL ABILITY: 5
SPECIAL POWERS: 3
WEAPONS: 6
For centuries the Zygons have waited beneath the dark waters of Loch Ness with the Skarasen. A fearsome beast brought to earth from their home planet. Let Earth beware of the Zygons.

DOCTOR WHO AND THE PESCATONS LP (1977)

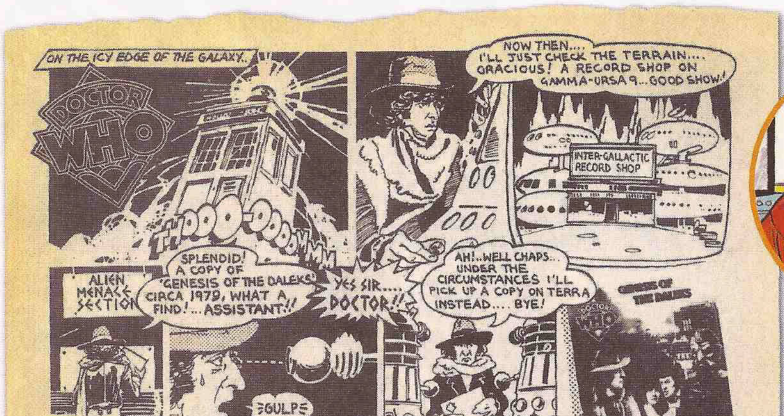
Now this is really freaky, because this loopy Annual-style story by Victor Pemberton – with the Doctor singing *Hello Dolly* and tootling on a pipe – actually features Tom Baker and Elisabeth Sladen as the Doctor and Sarah in a weird retread of Pemberton's TV story *Fury from the Deep*. It's very odd to hear the real TV actors delivering lines that suggest Pemberton hadn't watched the series since 1968, and still had his unshakeable belief (maintained in his 1991 novelisation) that the TARDIS shoots off like a rocket.

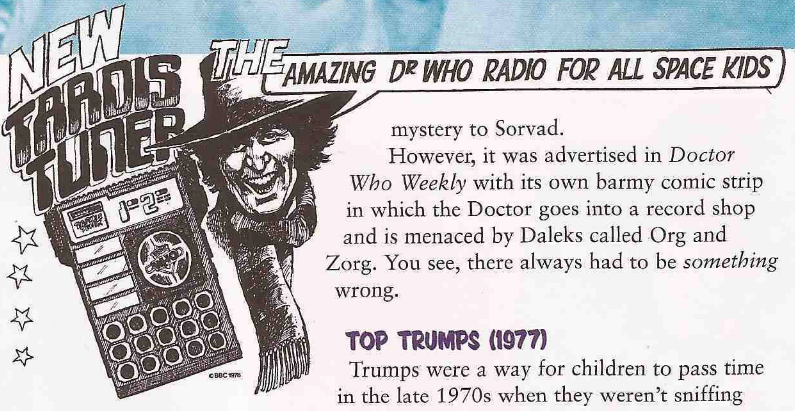
DOCTOR WHO
AND THE PESCATONS
argo

GENESIS OF THE DALEKS LP (1979)

A sterling piece of merchandise in itself, this managed to condense the entire six-part story into the length of Fleetwood Mac's *Rumours* with no real problem. Why nobody's sampled Nyder's 'Thank you – that's what I wanted to know' from it is a mystery to Sorvad.

However, it was advertised in *Doctor Who Weekly* with its own barmy comic strip in which the Doctor goes into a record shop and is menaced by Daleks called Org and Zorg. You see, there always had to be *something* wrong.


ON THE ICY EDGE OF THE GALAXY..
DOCTOR WHO
THOOO-OOOMMM
NOW THEN.... I'LL JUST CHECK THE TERRAIN.... GRACIOUS! A RECORD SHOP ON GAMMA-URSA 9... GOOD SHOW!
INTER-GALLACTIC RECORD SHOP
ALIEN MENACE SECTION
SPLENDID! A COPY OF 'GENESIS OF THE DALEKS' CIRCA 1979, WHAT A FIND!... ASSISTANT!!
YES SIR.... DOCTOR!!
AH!..WELL CHAPS... UNDER THE CIRCUMSTANCES I'LL PICK UP A COPY ON TERRA INSTEAD.... BYE!
GULP
EXTERMINATE HIM, ZORG?
OBLITERATE HIM, ORG!
BBC records & tapes
ALBUM: REH 364 MONO
CASSETTE: ZCR 364
'GENESIS OF THE DALEKS' A COMPLETE DR. WHO ADVENTURE!
WITH THE VOICES OF TOM BAKER, ELIZABETH SLADEN, IAN MARTER & MANY OTHERS!

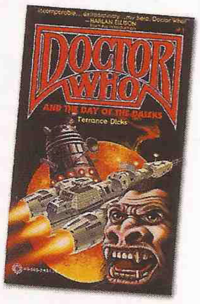

NEW TARDIS TUNER
THE AMAZING DR WHO RADIO FOR ALL SPACE KIDS
©BBC 1978

TOP TRUMPS (1977)

Trumps were a way for children to pass time in the late 1970s when they weren't sniffing glue, signing-on or rioting. Basically, you and your pal split a pack of cards with racing cars on and tried to trump each other's vehicles on speed, year of release, and number of grand prixs won. Or something. The *Doctor Who* trumps saw a battle between a rogue's gallery of TV monsters versus the Doctor and a host of real historical figures, from Napoleon to Boadicea. Unfortunately, the historical heroes had to be 'bigged up' on their ratings of strength, mental ability and powers to stand a chance. So now we know – Annie Oakley could defeat the Zygons! King Arthur could see off the Mechonoids! And, gloriously, the supposedly invincible Daleks were no match for Hiawatha...

US PINNACLE BOOKS (1978-1980)

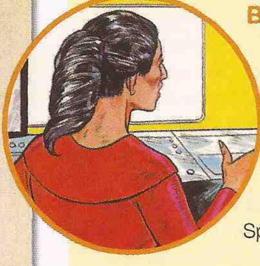
As *Doctor Who* took off for the first time in the United States, American publishers Pinnacle reprinted some of the Target novelisations. All well and fine, even though the Fourth Doctor's jelly babies became jelly beans, and car bonnets became hoods, etc. But the artists who provided the covers, in true British tradition, had never seen the series; so here we have a UNIT spaceship. Sigh.


DOCTOR WHO
AND THE DAY OF THE DALEKS
Terrance Dicks

IT'S NOT JUST DR WHO!

In those dim and distant days of couldn't-care-less, when 'brand' meant something you did to cattle, Doctor Who wasn't the only TV show to suffer the indignity of inaccurate spin-offs....

The Tomorrow People Youngsters who can travel anywhere in the universe by the power of thought. Seen in the pages of a 1978 *Look-In* comic departing for a Caribbean holiday. On a plane.



Blake's 7 World Distributors produced three annuals based around Terry Nation's saga of intergalactic freedom fighters. But would they shell out to the BBC for the likeness of arch villainess Servalan? Of course not. So here she is, played by a Spanish lady.

Sapphire & Steel The mysterious creations of *Torchwood* writer PJ Hammond. Time agents whose origins and motives are shrouded in tantalising obscurity. Viewers always wondered where they went and what they did between adventures. The World Distributors Annual of 1981 has the answer – they were setting crosswords for each other to solve!

BRAND AID!

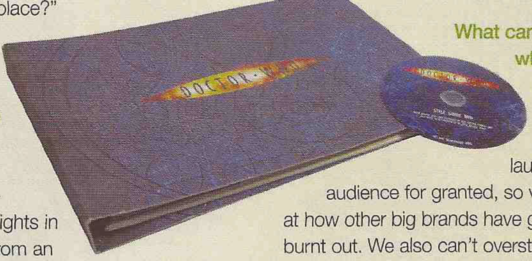
Since the Spring of 2004, ***Ian Grutchfield*** *has worked at BBC Wales as Doctor Who's Brand Manager, overseeing every piece of merchandise to carry the new series logo... in fact even overseeing the logo itself!* ***DWM*** *caught up with him to find out how things have changed since the 1970s...*

Ian, can you explain a bit about the job of a Brand Manager?

I'm here to manage and maximise all activities linked to the television series, from consumer products to cakes to *Confidential* and Daleks exploding onto the stage at the Welsh Tourism Awards. With the success of the show overseas, this also takes on an international aspect, liaising with our Canadian and Australian partners.

The 'why?' of what I do is to provide even more entertainment for the audience and to develop the 'brand' in an organised manner true to BBC values, approval and integrity. Job Spec over, this really means that I am 'the voice of production', pitching for, approving or refusing more TV skits and specials, learn-to-type websites, plays, roadshows or *Dalek Come Dancing* (sorry, but I can't see the scariest killing machines in the universe waiting patiently for their 'out-of-ten' scores!)

I bring all our partners together and we try to agree a co-ordinated approach – saying the same simple things (such as a tag line about 'Adventures in Time and Space' for example), referring to our style guide (a design bible that took nine months for our art department, Insect Design and Creative Development Executive Kate Beharrell to develop), plus I say to people things like "what would a nine-year-old child think of this potential activity?" or "have we worked hard enough on making this product the best in the marketplace?"



What specific challenges does *Doctor Who* have as opposed to other brands?

a) A back history – complicated copyrights in classic monsters from an era when Auntie Beeb couldn't fund buy-outs; b) The most committed fans in the world; c) One of the richest formats in television – new art direction every week, new CGI, new prosthetics, a new sound palette, new models and the best actors. I mean, just compare us to what goes into a cop show or pre-school cartoon; d) It's risky to say, but a very slight sneeringness against sci-fi. Not from BBC One or from Drama colleagues but we did wonder if we would be treated as a slightly bonkers relative by the TV industry. Luckily that hasn't happened so far.

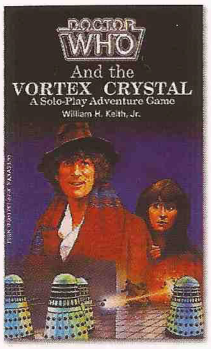
What do you see as the core values of the Doctor Who brand?

Entertainment: Please remember, however many awards the creatives behind *Doctor Who* win (and richly deserve) that this is only TV. I believe most people pay their licence fee for a fix of news and to make them smile. *Friendship:* Yes I would like to time travel with that crew! *Monsters:* The hardest things to create, so imaginative. *An eternal optimism:* My job involved a lot of 'enforcement' so it is nice to have a show that is upbeat and inspirational.

What can you tell us about where the brand goes from here?

You must never rest on your laurels or take the audience for granted, so we are looking now at how other big brands have gone wrong and burnt out. We also can't overstate the power of marketing; when it was announced that *Doctor Who* was returning, 90% of the UK public thought they'd heard of it and roughly half were determined *not* to watch! Which shows that how you frame your messages and promotions is critical – all credit to Kerry Moss our marketing supremo.

The biggest challenge is what 'new media' *Doctor Who* could do. Whatever we decide, we still must achieve full-bodied quality drama, not gimmickry. Plus we hope to, when the time is right, go into new off-screen activities. Maybe something that tours the UK, maybe even a *Doctor Who* World!



FASA BOOKS (1986)

American role-playing adventure game books featuring the Fourth Doctor, Sarah and Harry in *The Vortex Crystal* and the Sixth Doctor and Peri in *The Rebel's Gamble*. Not all that bad in themselves, but they make the list because the poor American writer William H Keith Jr clearly didn't realise that 'bloody' is considerably more pejorative over this side of the water. So the Doctor is given to lines like 'It's the bloody Daleks, Sarah!'

DAPOL ACTION FIGURES (1987-2004)

Dapol is a magnificent manufacturer of model railways, with incredible attention to detail on everything from narrow gauge coupling pockets to metal brake rodding. Unfortunately, they didn't seem to pay so much attention to *Doctor Who* when they produced a range of action figures based on the series. Their original figures were based, rather wonderfully, around *Time and the Rani*, so you could recreate the Doctor and Mel's epic battle with the Tetraps wherever you damn well fancied.

But as Dapol moved into other figures, odd things started to happen. What's the most noticeable thing about the TARDIS console? It has six sides. The Dapol console has five. What's the most memorable thing about the Fourth Doctor? He wears a long scarf. The Dapol Fourth Doctor has no scarf. K9 is silver. The Dapol K9 is green. Davros has one hand. The Dapol Davros has two. Ace is rather attractive. The Dapol Ace looks like Biffa Bacon.

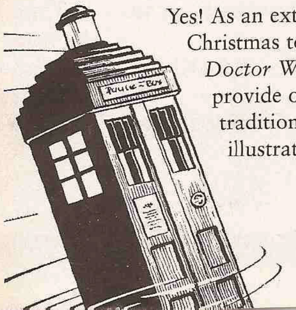
TIMELASH (1985)

If the World Distributors writers had only ever seen this one TV story, they just might have had an excuse...

THANK YOUR LUCKY STARS!

So just before you settle down for *The Christmas Invasion*, dear reader, spare a thought for the old-timers who fought the war against dodgy *Doctor Who* for you. And raise a glass to Ian Grutchfield and the BBC for keeping the new series merchandise so accurate.

Because there's a parallel world out there somewhere; where *TV Comic* draws Rose with dark hair and a bandana, driving Bessie and screaming a lot, and Mickey has a moustache; where there's a Target novelization of *Aliens of London* with a blurry photo of the Doctor looking half-asleep on the front; and where World Distributors still exists, and still has the license for the *Doctor Who Annual*. In fact, let's go there...



Yes! As an extra special treat for those of you who find this Christmas to be a bit too authentic and well thought out on the *Doctor Who* front, DWM has asked writer **Gareth Roberts** to provide our very own *Doctor Who Annual* story in the traditional World Distributors style – with horribly authenic illustrations by **Daryl Joyce**.

TURN THE PAGE IF YOU DARE > > >

VOICE FROM THE VORTEX!

'I'm a pink Martian, you're a blue Martian,' sang Doctor Who, happily tinkering underneath the rectangular control panel of spaceship *Tardis*.

Rose Taylor sighed. 'Honestly, Doctor,' she sighed, 'you promised we'd be landing on Xenical by now!'

'Patience, my dear girl,' opined the Timelord. 'Just as soon as I've fixed the transducing computers of *Tardis* we'll be on our way. You'll simply love Xenical – the three-legged family of my close friend Swej are among my closest friends. I wonder how his daughter Vip is doing with her studies at the Xenicalian Polyversity?'

Rose sighed and flopped into the Doctor's beloved new swivel chair. She was beginning to wonder if they'd ever get to Xenical, and she was thinking longingly of her home in the peaceful village of Cawfordshire. Just as she was about to berate the Doctor for the umpteenth time, *Tardis* shook from side to side.

'Check the readings, Rosie!' barked Doctor Who.

Rose sighed and ran to the panel, but before she could reach it she heard a terrifying booming voice booming out in blood chilling tones that chilled her to the very blood.

'DEATH TO THE DISSENTERS OF VRAAK!' it groaned, like Marley's ghost.

'Doctor!' sighed Rosie as *Tardis* stabilised and stopped shaking. 'What was that?'

The Doctor shook his head. 'I've no idea,' he said, seemingly at a loss for words.

'I thought you said *Tardis* was soundproof,' Rose reprimanded him.

'She is,' the Doctor confirmed. 'When we're travelling through interdimensional time, no sound should be able to penetrate in here.'

'So what was that we just heard?' Rose shuddered. 'Not the kind of voice you'd ever want to hear!'

If sound had to penetrate the cosy sanctum of *Tardis*, Rose reflected, why couldn't it have been something nice like the music of one of her favourite modern Earth pop groups such as the Vengaboys?

The Doctor pointed to the control panel, where a familiar line of multi-coloured lights were flashing. 'It seems we're coming in to land,' he pointed out. 'Switch on the observation window my dear.'

Rose flipped the familiar toggle and turned to look at the observation window. An eerie green planet covered in emerald mist was looming up. 'Is that Xenical?'

'Certainly not!' huffed Doctor Who. 'In all my five centuries of travels through space, *Tardis* has never been dragged off course like this. Hang on, Rosie, dear!'

The time-travelling pair clutched the panel as *Tardis* descended with its familiar high-pitched bleeping sound. With a soft thump it settled on to the mysterious green planet.

Then there was only silence. 'What are we going to do now, Doctor?' sighed Rose, clutching her beaded poncho ever tighter about her as the planet's icy green coldness wafted through the observation window.

'Only one thing we can do, Rosie,' said the Doctor, trying to comfort her with a reassuring pat on the bottom. 'Go out and find out who that voice was and where we are.' He operated the door opening device...

– oOo –

The icy light of the green planet's three pink suns and eleven brown moons made Rose shudder as she stepped from *Tardis* after the Doctor. She watched with trepidation as he closed the big grey door of *Tardis* with his ultrasonic screwdriver as usual. 'Are you sure this is the source of the mystery voice?' she sighed. 'There's nothing on this planet but bleak and barren nothing.' She gestured around at the bleak green nothingy barrenness.

'Tut, tut, my girl,' tsked the Doctor, popping the ultrasonic screwdriver back into his purse. 'There's always something to see on any planet. Why, I remember thinking your little planet was quite boring when I first visited your planet a couple or so appearances back.'

Rose sighed. 'But there really is nothing here! At least on planet Earth I could get myself a burger and fries or go to a disco.'

The words had barely left her mouth when there came a terrifying rumble.

'Is that you Rosie?' enquired the eccentric Doctor.

The words had barely left his mouth when the green soil around them started to shiver and shake, quivering and shifting. A creature the likes of which Rose Taylor could barely have dreamed of suddenly emerged from the sands in front of them. It was like a cross between a shark, a spaniel, a spam fritter and a billiard table. One hideous eye gazed down balefully at them from the centre of its knee. Rose screamed. The Doctor screamed. The creature screamed.

'DEATH TO THE DISSENTERS OF VRAAK!' it then said.

Rose sighed – where had she heard that voice before? Oh yes, she suddenly realised, it was the same evil voice she had heard in *Tardis*! This strange alien was obviously the owner of the voice!

Rose instinctively hid herself in the folds of Doctor Who's flowing cloak. 'That hideous creature – it's some kind of monster!' she yelled.

'DEATH TO THE DISSENTERS OF VRAAK!' the creature roared again, baring its fifteen rows of slavering teeth.

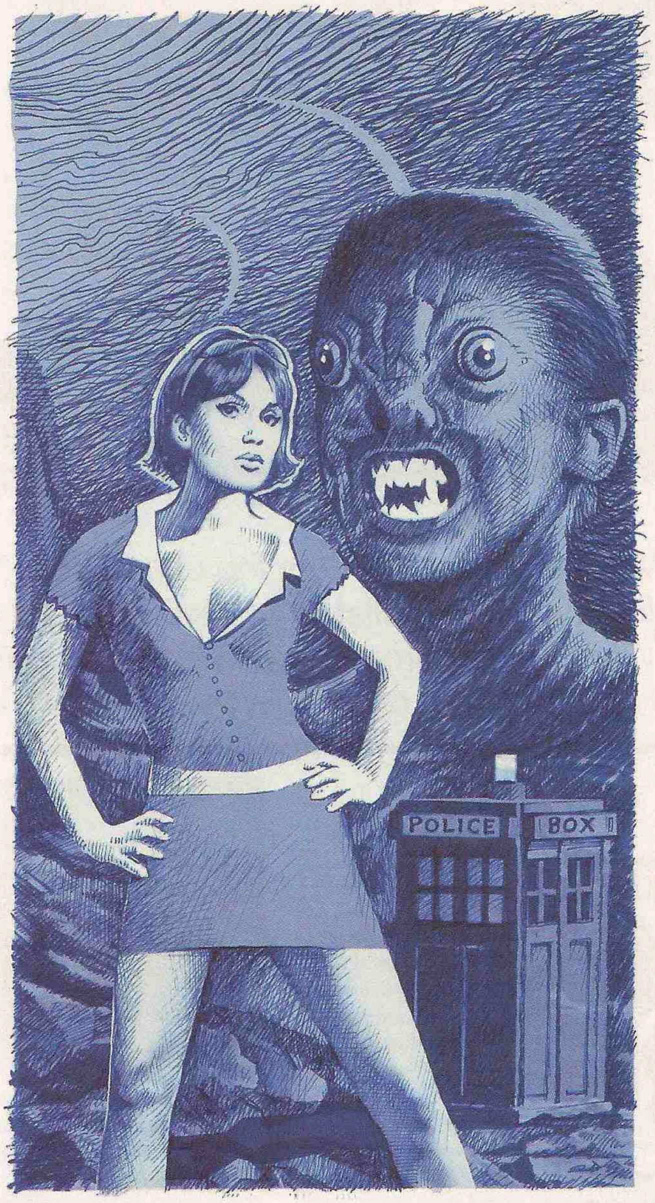
'Hmm,' the Doctor pondered. He stepped forward and addressed the monster. 'Now listen. Who are these dissenters of Vraak of whom you speak, eh, my good man?'

Rose sighed, and wondered if the creature would turn out not to be evil after all, but to be hard-done-by and deserving of their regard, and maybe even eventually their love. She wondered if she might become friends with it – though taking it back home to meet her mum and dad would be a problem and a half! Because her mum and dad were more horrible still and would definitely frighten it.

But the Doctor's words of greeting had barely left his mouth when the creature reared up, bellowed and roared, as if about to swallow the both of them as easily as Rose might swallow a scotched egg.

Quicker than you could say *Tardis*, Doctor Who pulled his matter phaser gun from his familiar handbag and fired into the creature's hungry maw. It fell back and died with a groan like the groan of a dying cat.

The Doctor mopped his brow. 'That was a close one, Rosie. Quick, back into *Tardis* and away. There might be more of these beasts.'



Rose gladly obeyed.

– oOo –

A little later, and *Tardis* was once again on its journey through space. Rose sighed and watched as the Doctor toyed with the control panel, and noticed a frown besmirching his usually cheerful chubby features.

'What's wrong?' she asked. 'We escaped from the monster, didn't we?'

Doctor Who looked up, and Rose saw a tear descending his craggy cheek. 'I've just checked the readings, Rosie. That planet was...'

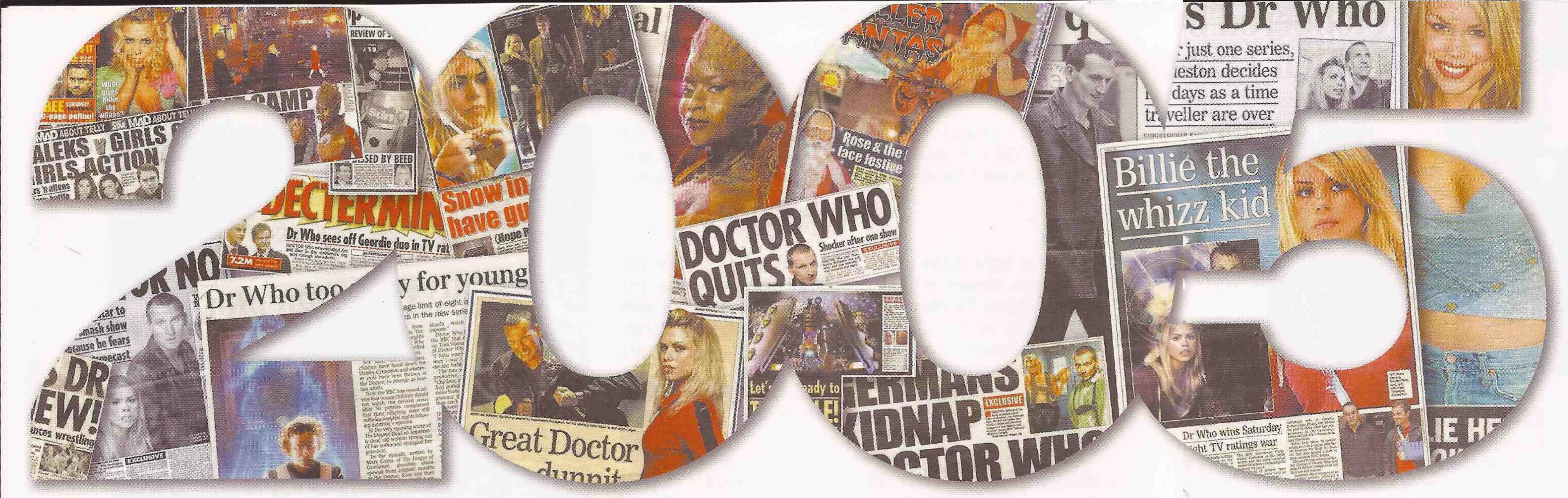
'Yes?' she prompted.

'It was... Earth! At some point in the future. The year two thousand and eight by your own Anno Domini calendar.'

Rose sighed and pondered his words. 'That was... Earth?'

Doctor Who nodded and blubbed. 'And that's what will happen to your planet unless you humans learn to live in peace.' He collapsed sobbing.

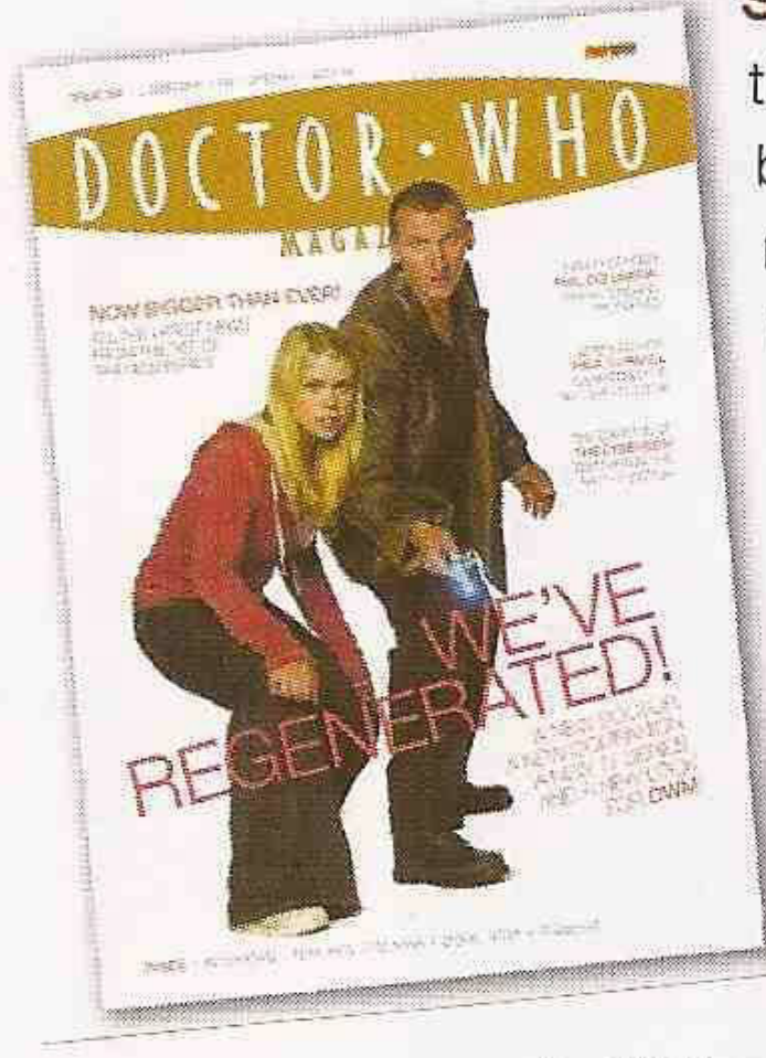
Rose Taylor sighed. ●


Doctor Who Quits
Billie the whizz kid
Great Doctor dunnit
Decterminate
Dr Who sees off Geordie duo in TV ratings war
Dr Who wins Saturday night TV ratings war

2005 REVIEW

We were promised "the trip of a lifetime," – so how was it for you? **Tom Spilsbury** looks back at the year *Doctor Who* returned from the wilderness, and finds it to have been the most eventful in the show's 42-year history...

JANUARY



Saturday 1 "It's almost time..." New Year's Day brings the first trailer for the new series on BBC One, just before a special edition of *The Vicar of Dibley* at 9pm. "I'm the Doctor by the way, what's your name?" we hear over an effects shot of the Earth. "Rose." "Nice to meet you Rose, run for your life!"

Thursday 6 "We've regenerated!" The new look **DWM** hits the stands, featuring the first official photos of the Ninth Doctor and Rose. But what colour *is* that jacket? Even now we're still not *quite* sure...

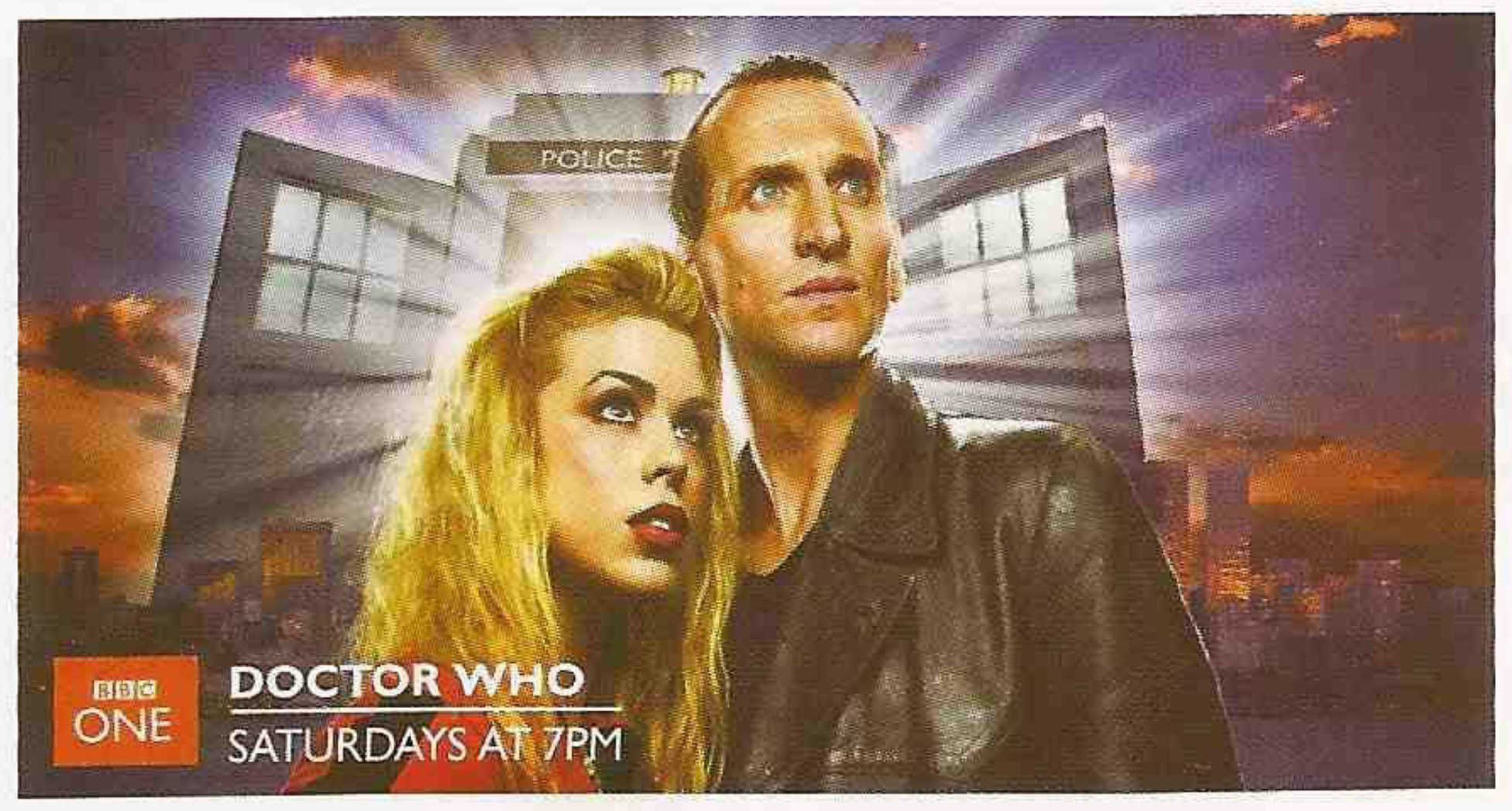
FEBRUARY

Thursday 24 Music magazine *Q* is one of the first publications to print a review of the new series, with reviewer Boyd Hilton writing, "the much-hyped return of *Doctor Who* lives up to all expectations. It's every bit as good as its mid-'70s heyday. Furthermore, this time around you don't need to be a geek to enjoy it..." Ever feel like you've been insulted?

MARCH

Tuesday 8 Eighteen days before the official UK airdate, and there's some bad news – a rough cut of *Rose* has been illegally leaked onto the internet. The source of the leak, a third party in Canada, is later sacked.

Meanwhile, the world and his wife are off to Cardiff for the *Doctor Who* press launch at St David's Hotel. One unexpected guest that *isn't* allowed in is *The Sun*'s Dalek, despite having led the "successful campaign to reinstate the Daleks" to the series. Still, the disappointed alien manages to get a cuddle from Charlotte Church, so perhaps the long journey from Skaro wasn't completely wasted. Others who make it along to the bash are former producer Barry Letts and script editor Terrance Dicks: "I was desperate for it to work, and it has," Letts later tells *The Guardian*. "They've done a brilliant job updating it."



▲ *The publicity poster – complete with bonkers TARDIS doors!*

Thursday 10 Letts isn't alone in his praise of the first episode: glowing reviews from the launch appear in most of the papers. *The Times* has a splendid photo of Jabe the Tree adorning the front page; *The Star*, meanwhile, always keen to take its own angle, runs the headline "Who's a Bit Camp", comparing the new *Doctor Who* with the *Carry On* movies. But they seem to love it, nonetheless...

Friday 11 While 'expert Whovian Andrew Pixley' sets 20 multiple-choice quiz questions for *Guardian* readers, billboard posters featuring Chris, Billie and the TARDIS with its doors whooshing open start appearing up and down the country. But, if we can be pedantic for a moment (and I think we can), *how* exactly are those doors supposed to work, given that the hinges are attached to the *outside* of the door-frames? Nevertheless, the poster artwork becomes the iconic image of *Doctor Who*'s return to television.

Wednesday 16 "Do you wanna come with me?" The first full trailers for the series begin on BBC One, promising us such upcoming treats as the destruction of Big Ben, a horse and carriage, a missile and at least one Dalek. We also see a scene where Doctor Who legs it down a corridor with a huge ball of flame in hot pursuit... so where was that in any of the episodes, eh?

Saturday 19 With one week to go until the big day, the entire British media goes *Doctor Who* mad. *The Daily Telegraph* celebrates with a *Doctor Who* A-Z (the most bizarre entry is Z, which is for Zaroff, Professor. 'Unlikely to be making a return in the new series,' notes the paper). The following day's *Sunday Express* presents a full-rundown of the past Doctors and their companions – so three cheers for everyone's favourite, 'Peter Davidson'. Who?

BBC Two marks *Doctor Who*'s imminent return with a special theme night. Tom Baker-impressionist extraordinaire Jon Culshaw hosts the proceedings – basically a repeat of 2003's *Story of Doctor Who* documentary, a special *Doctor Who*-themed *Mastermind*, and the brief, grammatically-challenged, *Somethings You Need to Know About Doctor Who* – which gives us the vital information that "Bonnie Langford is completely battery-operated."

Meanwhile, over on ITV1, Billie Piper is having a good feel of Michael Parkinson's knees. Best to move on, I think...

Monday 21 While **DWM** competition winners are enjoying an early screening of *Rose* at BBC's Centre House in West London, Christopher Eccleston has arrived by TARDIS in the *Blue Peter* studio. The Face of Boe is also a guest, but he's keeping tight-lipped about his involvement in the new series.

BBC ONE
BBC ONE

▼ *The BBC One trailers – one for the Doctor, and one for Rose.*

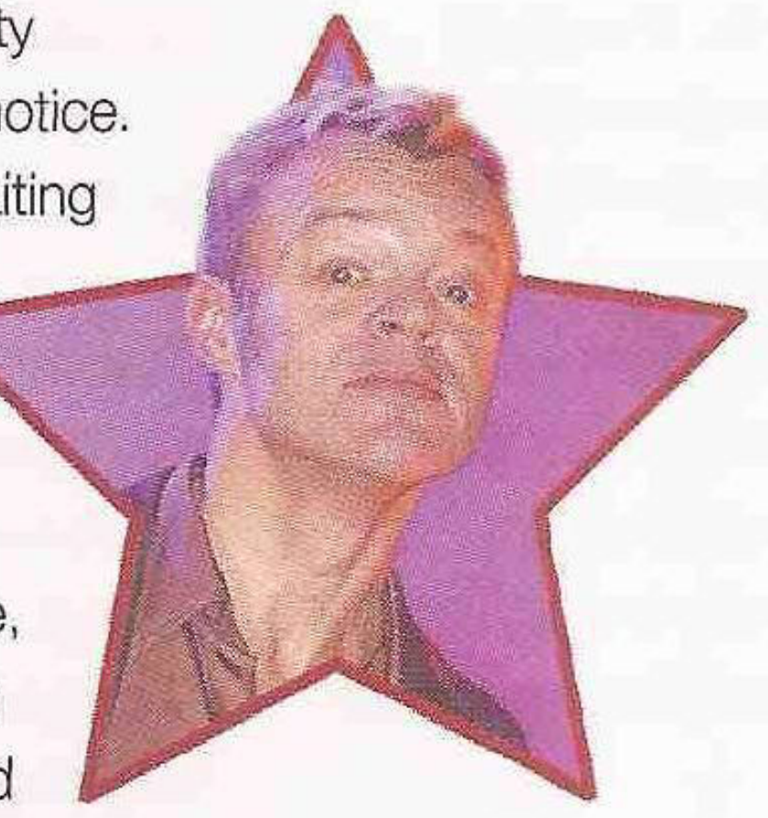
TAR-DISSED BY BEEB

▼ *Our Charlotte gets friendly with a Dalek...*

Tuesday 22 Radio 2 jumps on the bandwagon with its *Project: Who?* documentary – but many fans get to hear rather more than they wanted to, as the piece is brimming with clips from future episodes. Meanwhile, the new *Radio Times* hits the newsstands, with its splendid fold-out TARDIS cover.

Thursday 24 **DWM**'s Clayton Hickman is a guest on *Richard and Judy*. We never thought *that* would ever happen...

Friday 25 Christopher Eccleston is a guest on *Friday Night on Jonathan Ross*, but fortunately doesn't take up Jonathan's offer of a go on his 'cockometer' (don't ask). Chris also reveals that Anne Robinson appears later in the series in an episode about reality gameshows – but no one seems to notice.



Saturday 26 The day we've been waiting for has arrived! *Doctor Who* returns to BBC One, a trifling 3225 days after the last *bona fide* episode in 1996. Everyone's talking about it – or in Graham Norton's case, talking *over* it, as the opening scenes are marred by a mixed-up sound feed coming from BBC Three's broadcast. Nevertheless, with the word "Run!", the Doctor is back on our screens, watched by 10.8 million pairs of eyes. Fantastic!

Sunday 27 A second wave of reviews appear in the wake of transmission. Former Doctor Sylvester McCoy is among those showing his enthusiasm, telling *The Sunday Telegraph*, "It is fast-paced, imaginative and very wonderful. There is something gorgeously, gloriously British about the whole thing and I think it has hit written all over it..." Good on yer, Sylv!

Monday 28 As news of the ratings triumph over *Saturday Night Takeaway* comes through, *Doctor Who* is front page news. "Billie Zaps Ant N' Dec!" screams *The Star* (we think the Doctor might have helped a bit). "Who's the Daddy" puns *The Sun*. "Decterminate!" chimes *The Mirror* – while the *Daily Mail* just sticks to the facts: "10 million watch the new *Dr Who*".

DECTERMINATE!

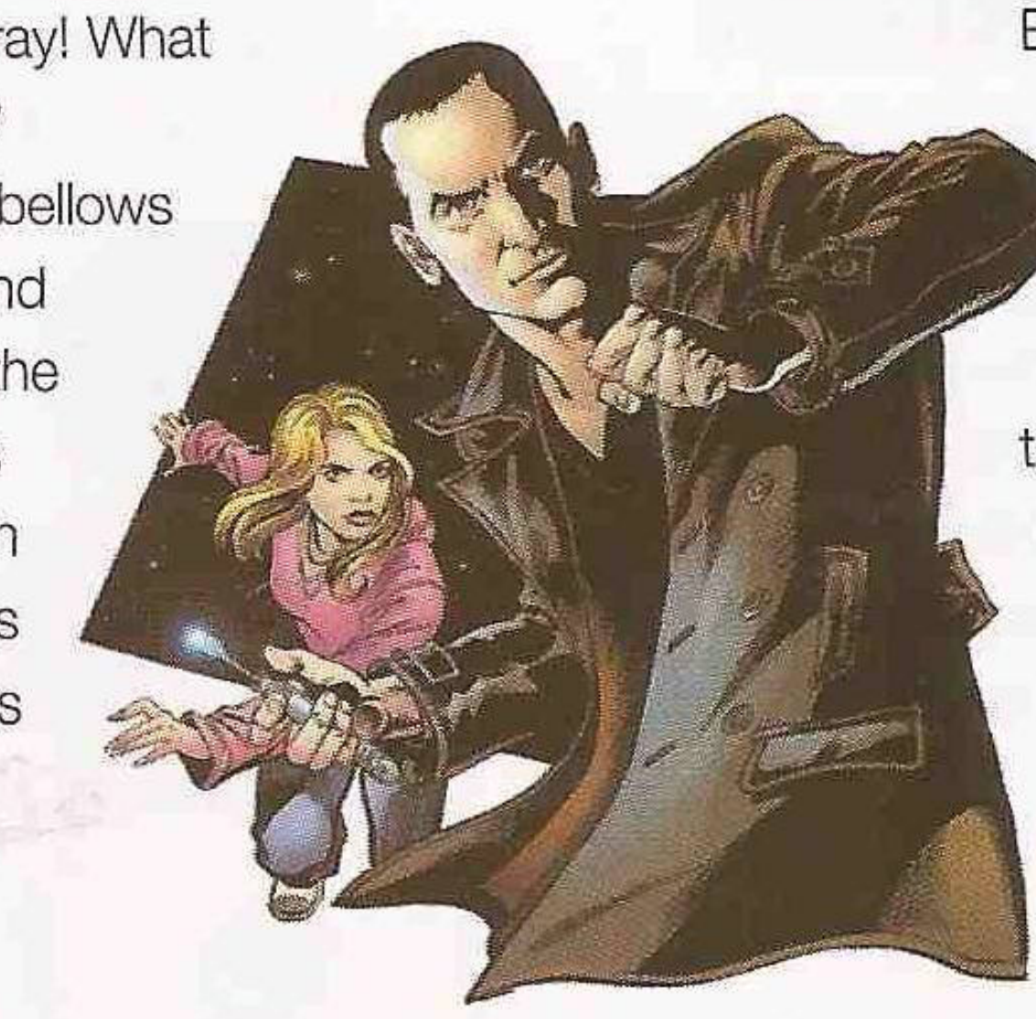
Dr Who sees off Geordie duo in TV ratings war

7.2M

9.9M

Wednesday 30 Just days after the ratings victory, Jane Tranter, BBC One's Head of Drama, confirms that another 13-episode series will be produced for 2006, along with a Christmas Special for 2005. Who-ray! What could *possibly* rain on our parade?

Thursday 31 "Doctor Who Quits" bellows the front pages of both *The Sun* and *The Mirror*. Despite both claiming the news as an 'exclusive', the story is carried by all the other major British papers. "Christopher Eccleston has quit as Doctor Who – just four days after the show's triumphant return to TV screens," says the *Daily Express*. "But fans shouldn't despair. The ninth [sic] Timelord [sic] is already waiting in the wings for when the 13-week series finishes – *Casanova* star David Tennant." Can it be true? The BBC confirms Eccleston's departure, but a wall of silence surrounds the identity of his successor...



▼ *Rose and the Ninth Doctor make their strip début in DWM 355.*

APRIL

Saturday 2 The show must go on! *The End of the World* airs on BBC One, and 8.0 million tune in, possibly persuaded by the *Daily Mail*'s review. "This week the Doctor and Rose travel to the year Five Billion, whereas Ant and Dec don't." You can't say fairer than that.

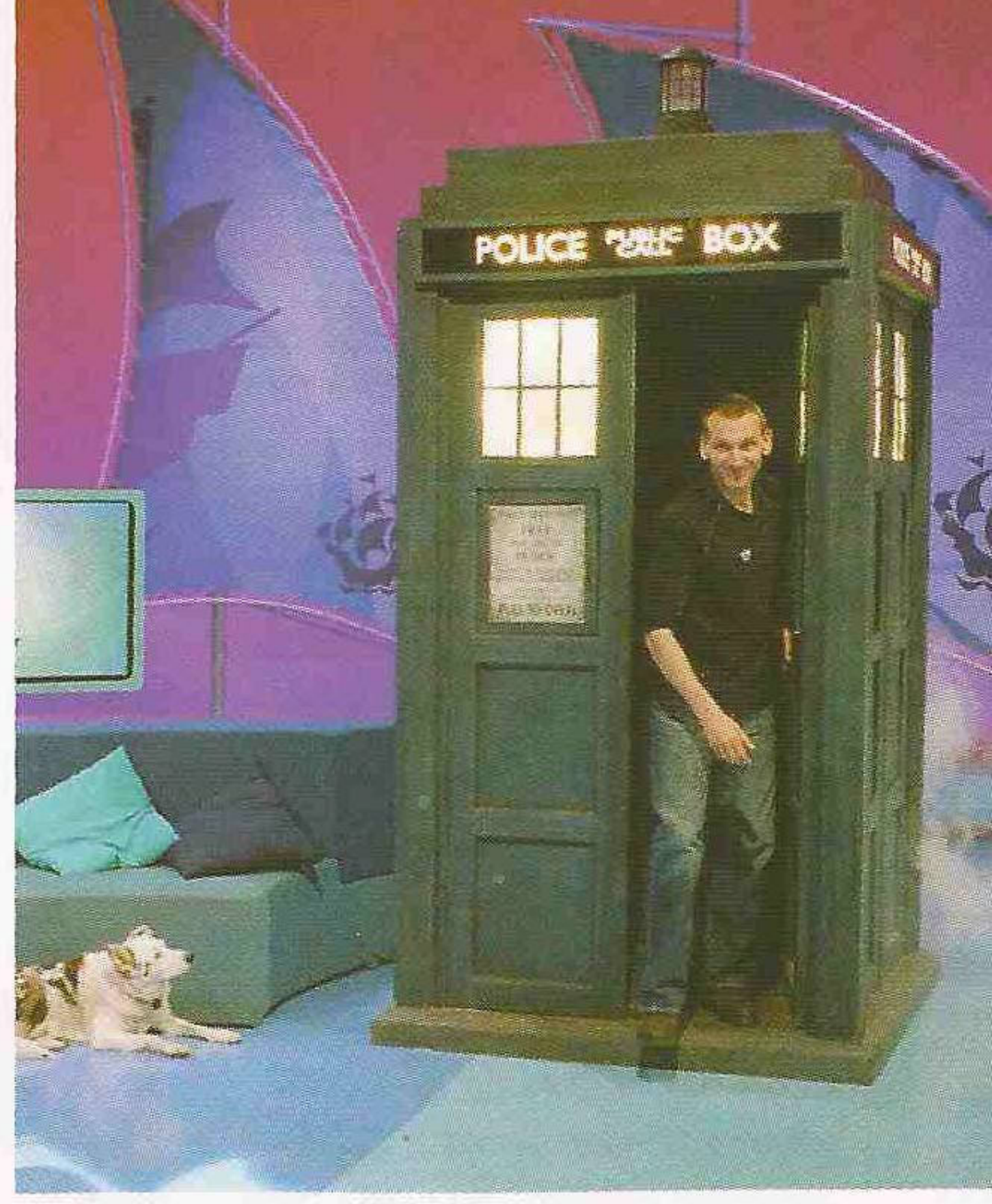
Saturday 9 Episode 3, Mark Gatiss' *The Unquiet Dead* gets a glowing recommendation from *The Guardian*'s Charlie Brooker, who describes the episode as "the single best piece of family-orientated entertainment the BBC has broadcast in its entire history." The episode sees *Doctor Who* record a third successive victory over *Ant and Dec*, gaining 8.9 million viewers – more even than the day's Royal Wedding and Grand National...

Thursday 14 It's that age-old question revived for the twenty-first century – is *Doctor Who* too scary for children? After complaints from concerned parents about the previous Saturday's episode, the BBC suggests that "only children aged 8 and above should watch with their parents." *The Times* asks **DWM**'s 'Tom Silsbury' (heard of him? No, us neither) what he thinks about the scariness of the show. "I have watched *Doctor Who* since I was 3 and it never did me any harm." No, Tom, of course not.

Friday 15 The BBC withdraws its earlier statement about *Doctor Who* being unsuitable for under-eights: "We leave it to the discretion of parents to ultimately decide what is suitable for their children." No-one's paying any attention anyway, of course, as everyone is far too focussed on the announcement of the new Doctor. It's David Tennant!

Monday 18 Broadcast of *Dalek* is still 12 days away, but Robert Shearman's episode has already upset watchdogs over the use of the words 'canoodle' and 'spoon'. "This is not a programme designed for children," huffs John Beyer, director of Mediawatch-uk, and calls for the episode to be broadcast after 9pm...

Saturday 23 *World War Three* breaks out on BBC One, while over on ITV1, Kate 'the Brawler' Lawler and the *Celebrity Wrestling* team are planning to wrestle away the BBC's dominance of the Saturday ratings. Hmm. Out of respect for the departed, let's just not say any more on the subject.



Tuesday 26 One person who isn't pleased at the return of the sonic screwdriver is former *Doctor Who* script editor Christopher H Bidmead, who was part of the team that originally did away with the device back in 1982's *The Visitation*. "Our purging of the silliness from the show wasn't just political correctness. It made the stories better," writes Bidmead in the *Daily Telegraph* – but admits that his 13-year-old daughter loves the new series. "So what do I know?" he concludes. Erm...

Saturday 30 They're back! Well, one of them, anyway. Yes, six weeks into the new series, and the Doctor's deadliest enemy is back in *Dalek*. *The Sun*'s Lorraine Kelly is just one of many journalists looking forward to the episode: "Although they appear to have nothing more than a sink plunger and egg whisk as weapons of mass destruction, they remain the best TV baddies ever."

▲ *Christopher Eccleston promotes the new series on* ***Friday Night with Jonathan Ross, Radio 1's Jo Whiley show, Mastermind, and Blue Peter*** *[top].*

MAY

Are you My Mummy?

Thursday 12 At the end of Brighton pier the new *Doctor Who* exhibition is launched. Producer Phil Collinson is on hand to get the champagne celebration underway.

Saturday 21 It's the spookiest episode yet – despite airing in the earliest timeslot yet. *The Empty Child* still attracts 7.1 million viewers, and "Are you my Mummy?" becomes the catchphrase of the summer...

Monday 23 "Billie quits *Dr Who*" is the front page headline of the *Daily Star*, while other newspapers also report on how "she's walking out just like Eccleston." Fortunately it turns out to be just the usual made-up nonsense.

Sunday 29 "Billie was as shocked as everybody else when she saw reports that she'd quit," says the *News of the World*, which claims that the actress has actually signed up for the whole of the next series...

JUNE

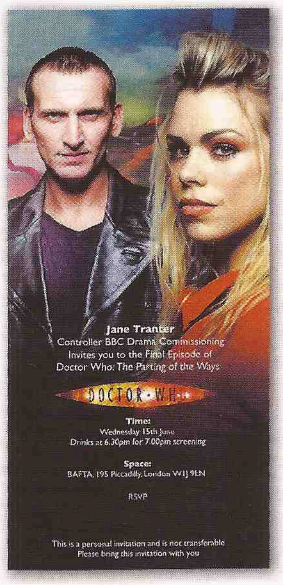
Sunday 12 David Tennant has Tom Baker's seal of approval: "He has a kind of mercurial quality," says the 71-year-old former Doctor. "You can believe he has secrets. I'm looking forward to David being hugely successful."

2005
DOCTOR WHO QUITS
Billie the whizz kid
Great Doctor
KIDNAP

Producers Julie Gardner and Phil Collinson join David Tennant and Billie Piper at the July photoshoot.

Wednesday 15 The final episode is given its world première at BAFTA, attended by actors, producers, writers, directors, journalists and other fans. BBC Head of Drama Jane Tranter drops the unexpected – but extremely welcome – news that *Doctor Who* been commissioned for a second Christmas Special for 2006, and another 13-part series in 2007. Jane also confirms that Billie Piper is definitely on board for the whole of the next series. Phew! Russell also categorically states that Captain Jack *won't* be back for Series Two – not that this stops fanboys (and some fangirls) from speculating that he might pop up anyway...

Thursday 16 With the BBC One screening of *The Parting of the Ways* only two days away, bookmakers Ladbrokes is still taking bets on the identity of 'Bad Wolf'. The joint favourites, each at 2-1, are the Emperor Dalek and the Doctor, while ex-Gladiator Wolf is a rank outsider at 50-1. Surprisingly, Rose Tyler is only 12-1 – longer odds than for Jackie Tyler, Davros and Jacques Chriac...



Jane Tranter
Controller BBC Drama Commissioning
Invites you to the Final Episode of
Doctor Who: The Parting of the Ways

DOCTOR WHO

Time:
Wednesday 15th June
Drinks at 6.30pm for 7.00pm screening

Space:
BAFTA, 195 Piccadilly, London W1J 9LN

RSVP

This is a personal invitation and is not transferable
Please bring this invitation with you

An invite to the BAFTA screening of Episode 13 – as rare as gold dust...

Saturday 18 Time's up! The final episode of the series goes out on a high with 6.9 million viewers, as Christopher Eccleston regenerates into David Tennant. But the countdown to *The Christmas Invasion* has begun... Meanwhile, *The Sun* reveals that the BBC is in talks with Elisabeth Sladen to reprise the role of 1970s companion Sarah Jane Smith, along with her robot dog K9, for an episode next year...

Tuesday 21 The most unexpected fan of the new series outs himself in an email sent to BBC Director General Mark Thompson. BBC chairman (and the man who first 'cancelled' *Doctor Who* in 1985) Michael Grade admits he "truly enjoyed it" having "watched it every week with my six-and-a-half-year-old son."

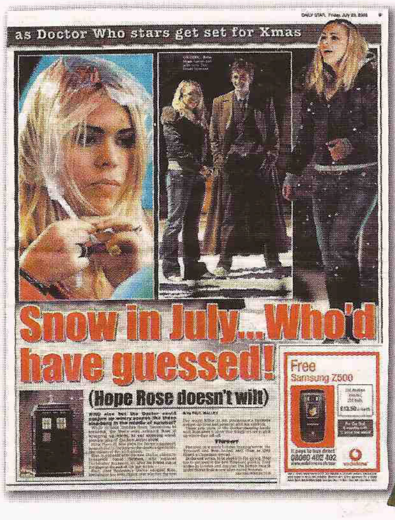
JULY

Thursday 21 **DWM** presents the first interview with the new Doctor, with extracts printed by most of the British papers. Among the many revelations are that David used to play *Doctor Who* in the playground, and has a copy of the *Doctor Who Monster Book* signed by Tom Baker. Aaaaw!

Monday 25 The new Doctor is given his first public unveiling in costume, as filming gets underway. Doctor Ten has a "geek chic" look, wearing a pin-stripe suit, a white shirt, a tie, and a pair of converse trainers.

Tuesday 26 Is the Queen a *Doctor Who* fan? According to *The Mirror* she is. The paper quotes a Buckingham Palace source that Her Majesty has "requested a full set of DVDs" to watch "during her stay at Balmoral."

Friday 29 Filming on *The Christmas Invasion* attracts a lot of press attention, particularly the scenes with the TARDIS covered in snow. The *Daily Star* takes punning to new levels with its headline "Snow in July... Who'd have guessed! (Hope Rose doesn't wilt)".



as Doctor Who stars get set for Xmas

Snow in July...Who'd have guessed!

(Hope Rose doesn't wilt)

Free Samsung Z500

Winter in July!

AUGUST

Wednesday 17 David Tennant arrives in the *Blue Peter* studio to judge the show's Design a Monster competition. A Dalek is also on hand to help give an opinion ("Daleks do not fear fluffiness!") and the eventual winner is revealed to be nine-year-old William Grantham's 'Abzorbaloff'. And at the end of the show, the Doctor dances – again!

POLICE PUBLIC CALL BOX
3rd
2nd

David Tennant and a Dalek help to judge the Blue Peter Monster competition.

Wednesday 24 With Elisabeth Sladen definitely on board for next year's *School Reunion*, the BBC confirms that K9 will also be trundling out of his kennel, and the 'new look' dog appears in *The Sun*. Looking exactly like he always did, it has to be said – albeit with a little more rust...

Return of the dog – K9's on his way back...

SEPTEMBER

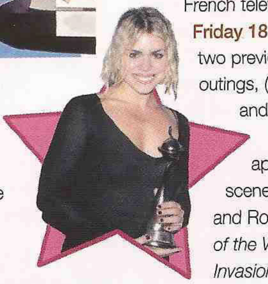
Monday 19 Although the revival of *Doctor Who* has clearly been a huge success, it seems there is still some damage that can never be undone. The Kandy Man from 1988's *The Happiness Patrol* is voted at Number 24 in Channel Five's *The Most Shameful TV Moments Ever*. But where, pray, was *Celebrity Wrestling*, hmm?

OCTOBER

Monday 17 Move over *K9 & Company*! *Doctor Who* gets its first full spin-off series, as plans are announced for *Torchwood*, a 13-episode series starring John Barrowman as Captain Jack. "But will it be canon?" argue a thousand *Doctor Who* fanboys. Meanwhile, the tabloids are more interested in the promise of sex and swearing...

Tuesday 25 "Germans kidnap Doctor Who!" *The Star* wins the award we've just invented for the most bizarre *Doctor Who* headline of the year, running with a front page story that **DWM** deemed a bit too dull to include even in the 'Other News' section of *Gallifrey Guardian*. As it turns out, the Doctor hasn't been kidnapped at all, (what a shock), but he might be dubbed into German. *The Star* speculates that Rose will be renamed 'Helga', while Captain Jack could become 'Kapitan Fritz'.

Meanwhile it's the night of the National Television Awards, and *Doctor Who* proves itself once more to be the hit of the year, by winning in the Most Popular Drama, Most Popular Actor and Most Popular Actress categories. Not that ITV's news service seems to notice, mind – their report the next day neglects to mention *Doctor Who*'s success, and instead pretends that *The X-Factor* 'swept the board' instead. Whatever you say, boys...



Billie wins at the National Television Awards.

NOVEMBER

Saturday 5 Who-la-la! For the first time in its 42-year history, *Doctor Who* materialises on French television...

Friday 18 Following *Doctor Who*'s two previous *Children in Need* outings, (1983's *The Five Doctors* and 1993's *Dimensions in Time*, fact fans), the 2005 charity appeal includes a special short scene featuring the Tenth Doctor and Rose, set between *The Parting of the Ways* and *The Christmas Invasion*.

DECEMBER

Sunday 25 Okay, so it might still be two weeks or so away, but we can't finish off our look back at the year without a mention of *Doctor Who*'s first Christmas Day episode since 1965. David Tennant makes his full début as the Tenth Doctor in *The Christmas Invasion* – and we hear it's full of killer Christmas Trees and deadly Santas. What could be a better present? And there's just time to wish a very Merry Christmas to all of you at home – here's to an even better 2006! ■

The Kandy Man. Still not forgotten – or forgiven!

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DOCTOR WHO
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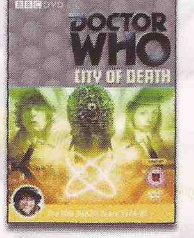
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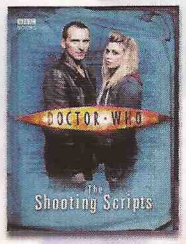
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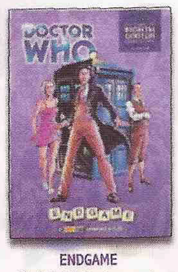
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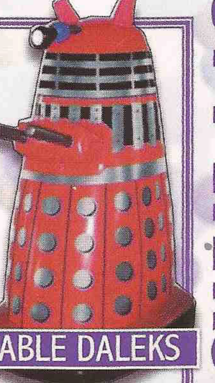

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Script Doctors
SILVER-REED

Steven Moffat

David Darlington speaks to the writer of the **DWM** poll-winning *The Empty Child* and *The Doctor Dances*, to find out about his forthcoming Tenth Doctor adventure *The Girl in the Fireplace*...

"Come into the living room," says writer Steven Moffat, offering me a cup of coffee. "I don't let anyone into my office any more, it's in too much of a state. I don't think it's been tidied since the last time you were here..." Um, that was well over a year ago... "Er, yeah. The piles of 'stuff' have started to encroach on my workspace, somewhat..." In which case, the large, airy living room will do very nicely. "Russell's just emailed me again, by the way." Memories of last summer and being told I wasn't getting *any* information *at all* come flooding back. "He was just saying that the title of my episode had got out, so did I mind if he announced it in **Doctor Who Magazine**..." Phew.

So Steven, your two episodes got a hugely positive response. Are *you* happy, looking back?

I'm phenomenally happy, yeah! I could be petty... I mean, I wish we'd used the right kind of tape recorder in *The Empty Child*...

Well that's not a *huge* issue, is it?

No, but it's almost impossible that they could have had a tape recorder, it would have had to be a wire recorder. There were tape recorders at that time, but they were in Germany, which suggests that the Germans were playing particularly fair during the war by giving Doctor Constantine one of their tape recorders! And both of my shows were two or three minutes short, so every last line of dialogue that I wrote is in the show. There are moments where it would have been nice to trim a bit off...

Do you think that made much difference to the pacing?

It was always intended to be a slower build, but normally you'd want to lose two or three minutes, so you make up your mind which lines you, strictly speaking, need. But I'm being *incredibly* picky – it looked great, the special effects stuff is gorgeous, just like a story book. And there's lots of corridor-running and lurching monsters – it looked *very Doctor Who* to me...

Were you aware, as you were writing it, what a special effects nightmare you were creating?

We're melodramatising that a bit. I *was* told, 'It's a two-parter, so spend the budget!' So you put things into the first draft, and you think 'Can they really...?' – but it was worth a punt, and the effects people really went for it. They sort of made the decision to *go for it* – there's an element in my new episode as well, where they've lowered their heads and said '*Somehow*, we *are* going to do this!' And that attitude means you got to see Rose hanging from a barrage balloon. It has the advantage that it's *Doctor Who* and it's slightly romanticised. That's not what the London Blitz *would* have looked like – the planes were too low and they didn't actually go on bombing raids in the perfect moonlight – but in terms of one

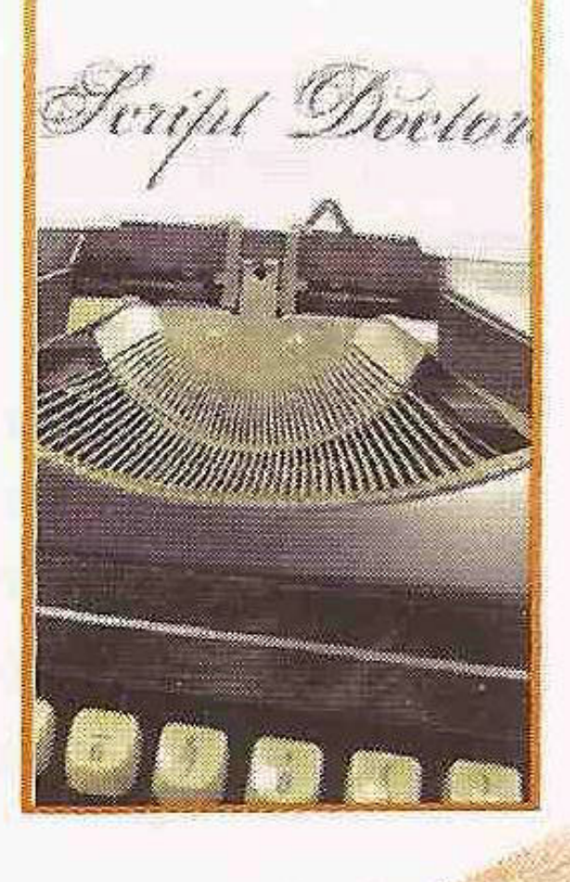
of those big painted illustrations in the old *Eagle* Annuals, it was absolutely spot-on. We were going, absolutely blatantly, for 'romantic London' with the brave and plucky Brits surviving attack by the nasty Nazis. Which is why you've got Captain Jack turning on the lights in Big Ben.

Talking about it being a romanticised view of it, you could tell, just occasionally – in terms of the theme of your story and some of the dialogue – that it was by the guy that wrote *Coupling*. It's the first *Doctor Who* story ever that's, fundamentally, all about sex...

I don't know that I have any more interest in actual sex than anyone else – I've hardly ever written a sex scene – but I think it's one of the most fascinating motivations for people. How it creeps into everyday conversation, into the way people relate to each other. It's the consequences of human beings having these enormous sex drives and having to go round dealing with their lives. I don't find anything sleazy or nasty about that, I think it's endearing...

But you're probably the first person to quite so obviously bring it into *Doctor Who*, in terms of that terribly subtle metaphor you were using...

Oh, dancing? That's carried on into my next one... but I'm *not* the first. I recently watched the final scene of *The Green Death*, and – apart from being just stunningly good – that's *not* a paternal goodbye. It just *isn't*! The Doctor can't even look the other bloke in the face, and off he sulks in his car. He's a man *absolutely* in love. There is a sort of a fan conception of the Doctor as being emotionally aloof and distant, but I don't see any of it on television. I can't think of an emotion, from the petty to the epic, that he hasn't expressed. He's emotionally incontinent – he loses his temper, he has ridiculous affections for idiots. At *what* point is



this man Sherlock Holmes or Mr Spock? And when has he *ever* turned round and said he has no interest in the opposite sex? I liked that scene of the Doctor saying 'Why do you *assume* that I don't? Maybe I've been around the block a bit...'

It led to the wonderful title of your second episode – though I had at the back of my mind a niggling thought that it sounded like something tailored to wind up the fans...

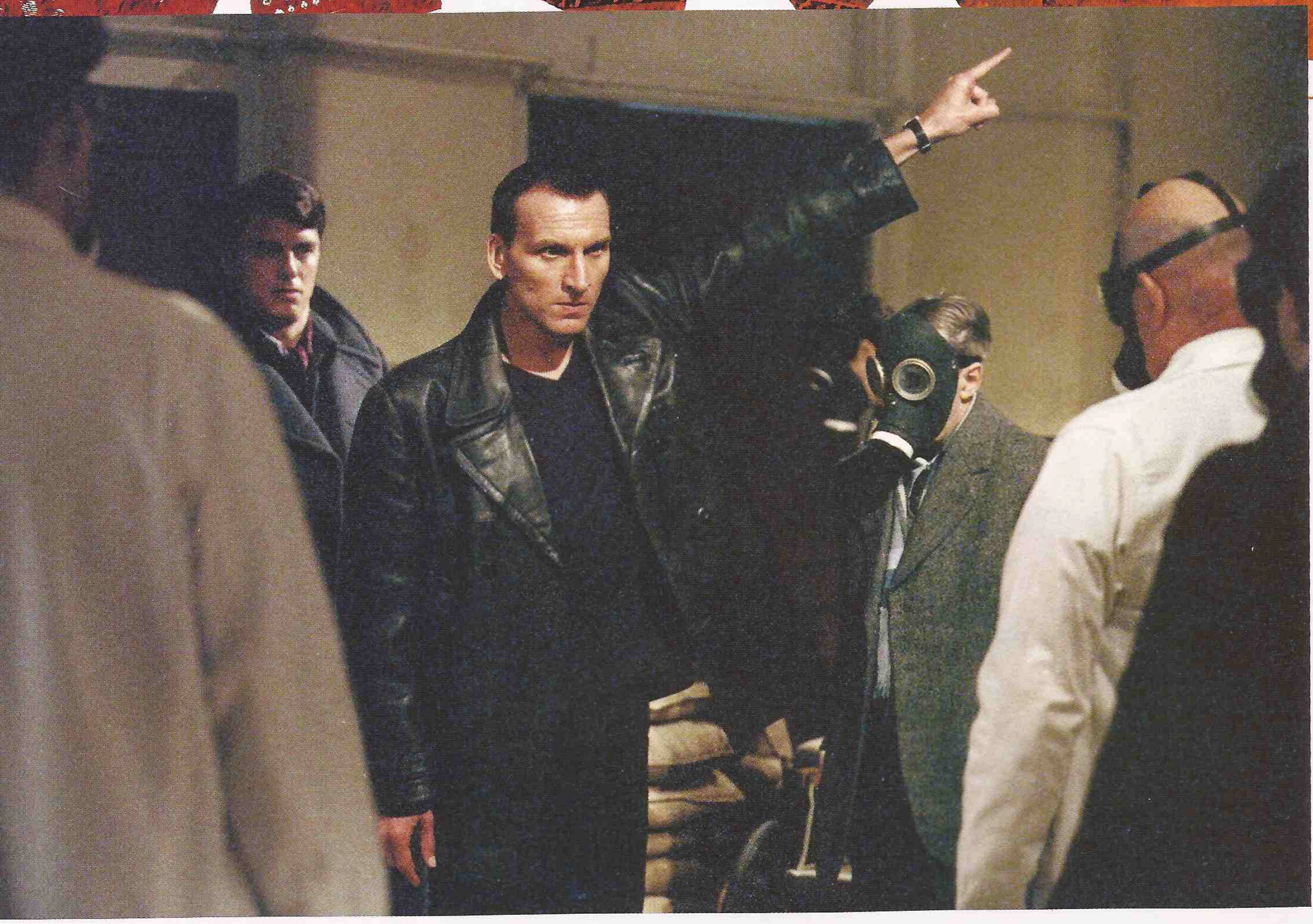
I only used it as the title because when I was writing the scene with the line 'The world doesn't end because the Doctor dances', I thought – '*The Doctor Dances*? That's good...' But it doesn't just mean the Doctor, er, 'loves' – it means that he performs, he steps up to the plate, he kicks monster butt. It's him on top of his game, really, because he has a big victory. It's a very major deal for him that from absolute despair he manages to land it so well.

It is probably the happiest *Doctor Who* ending *ever* committed to videotape – is that something you set out to do from the off?

Yes, I absolutely knew what the story was. It was about a little boy coming back to life – because possessed creatures never get 'dispossessed' in *Doctor Who*. And also one of the things I think works very well in *Doctor Who* is to keep the mystery going. Traditionally *Doctor Who* stories fall into three sections: first there's investigation, then there's the fighting – which is the Doctor's weak part, he's *rubbish* for fight scenes, it's almost *demeaning* to see him in those scenes – and then the *coup de grace*. And I think keeping the 'mystery' going for as long as possible gives him a bigger role to play... so, in a way, everybody got so apocalyptically sinister because it's fantastic if the Doctor has something big to deal with and you just flip it so you see it's *not* that big a deal. There is no alien mastermind at work at all, this is just a *mistake*, and the Doctor will make it better. It's the perfect victory for the Doctor, because he isn't a warrior, he's a scientist. So that felt good to me.

His response to it was heightened, because for a change he wasn't having to blow up some monsters?

Exactly – he's just correctly identifying a problem, which comes down to 'Admit that he's your child!' Which is camp and ridiculous. I always laugh when she says 'Yes, I *am* your mummy!' I wanted it to be terribly sinister, and then to flip dramatically at the last second. Because, sentimentally, I *like* big victories. I don't like sacrificial lambs, I like the hero that brings *everybody* home. ▶



"Some fans thought it was slightly silly that Doctor Who sends the monster to its room. *Slightly* silly? It's *bonkers*!"

So you're not into the 'bittersweet' thing?

Well if there's a point to the bittersweet thing, fair enough – and I like it when a film teases you with the possibility of a really dark ending. Have you seen *The Shawshank Redemption*? That teases you right to the brink of the nastiest ending on Earth. He's hanged himself... and then he hasn't, and there's this huge nonstop voice-over to the end of the movie saying 'No – everything is absolutely *fantastic*!' I loved that feeling, and *Doctor Who* is on at 7 o'clock in the evening and it *should* be a bit like that. Also, it does buy you the right to be a bit darker earlier on...

When you were writing your script, were you worried that *Doctor Who* might look out of place amongst the rest of today's TV schedules?

Oh, I *still* think it looks ridiculous. I think *Doctor Who* is the most extraordinary show, it's Hammer Horror in the *Generation Game* slot. *We're* used to that idea, but would you have accepted that as controller of BBC One? '*We want to do some visceral body horror opposite Ant and Dec*'? *Doctor Who*, even at its campest, has a lot of death in it. It's only because it's such an ancient tradition in this country that we've got away with it. What's great about it is that it re-establishes that children's staple, the horror story. If you say something's scary to a child, that's a recommendation. They *like* being scared. But no, it's odd that opposite *The Empty Child* or *The Unquiet Dead*, which are the darker ones – although even the lighter ones are quite dark – you've got some frothy game show, which belongs at that time in the evening. And yet, that's why *Doctor Who* is special – because there's always a hint that it's got one foot in that light entertainment camp as well, somehow. It's never completely straight, there's always silliness being *vigorously* embraced. One of my favourite moments wasn't actually my idea – I wrote the banana, but Chris Eccleston wanted to keep the banana in shot when he was being chased down the corridor by the gas mask people.

▲ *"GO TO YOUR ROOM!" Is this the ultimate cliffhanger resolution?*

I loved that, because any old horror movie can do running up and down corridors, but only *Doctor Who* could have a banana in it. Which I think is what makes it tonally quite distinct.

When I spoke to you last year, you claimed that you had just finished Part One and written yourself into a corner. Should we have believed a word of it?

It was *mostly* lies! [Laughs] I knew how I was going to get out of it, and I knew that getting out of it would bring the monster right back to their doorstep. But you were a viewer, so I wasn't telling *you* that! It's absolutely logical what the Doctor does, but it's such a ridiculous idea. Can you imagine any other horror movie or science-fiction show doing something as ridiculous as sending a monster to its room? I think it was Douglas Adams who wrote that the character of the Doctor is rarely intentionally funny, it's just that he makes so many connections so quickly, and understands things in such a particularly insightful way, that his logical leaps can seem funny to us, but it's just his mind working far faster than our minds can. And kids will love the idea that Doctor Who sent the monster to its room. Some fans thought it was slightly silly. *Slightly* silly? It's *bonkers*! There are people in gasmasks calling for their mummy! I would submit that we've left sense behind some time ago!

▶ *The Empty Child comes knocking at the door... Moffat suggests that the adults in the audience found the episode more scary than the children.*

I think that sort of thinking results from a misidentification of what *Doctor Who* is. *Doctor Who* isn't *Doctor Who* unless it's a children's show. I don't mean that adults don't watch it, of course they do, but adults love children's stories, and children's stories are something where the main imperative is 'story'. Not analysis of character, not analysing moral complexities... just get on with the story, and everything else can fit around that. Which has changed the way I write. I now think 'Well, let's just do a story, let's not piddle about yakking!' I've been doing it *so* wrong... you're laughing, but no, I really *do* think that! That's what *Doctor Who* has reinvented. It's an extraordinary thing to say as a writer – I was just saying this to Mark Gatiss – that it doesn't *occur* to us to just do the story. So let's not say 'I want to write about a man who's *thinking* this or that'. No. Write about a man who's attacked by a giant red badger. Do a *story*, with twists and surprises in it. That's what *24* does, it's pure incident. 'What happens next' isn't a scene *between* two people, what happens is that *this* incident happens to *that* person.

Last year you said that you'd become a bit pigeonholed as a sitcom writer...

Unexpectedly *Doctor Who* has been disproportionately brilliant for me, it's changed the way I'm looked at as a writer. I thought when I got involved that everyone was going to think Russell *really* wrote it all, and that I was just gratifying a childhood impulse. But no, it's ended up being a career-changing event. From the director-general of the BBC to people applying for tickets at Teddington studios, everybody knows that I wrote *Doctor Who*. It's brilliant!

Something else you said is that you always try to write a 'filmable' first draft. When we spoke last, you'd just submitted a first draft of your first episode – so to what extent was that the draft that was filmed?

Well, if you read that draft, you would read a lot of what you saw on screen. There was a 'glitchiness', in that I'd set up a load of things in the first episode that I didn't *need* in the second. There was originally more for the kids to do, they ran right through the story, but they got taken out because filming kids at night is a logistical impossibility. I did far less to-ing and fro-ing over the new one, because I'd got the hang of it. Everyone gets the hang of it – Russell and Helen and Julie got the hang of knowing '*That* never works when we try *that* kind of scene, so that's a waste of effort, let's just do one of *these* kind of dialogue scenes here, and concentrate the action over *there*'. In a way it's like writing sitcom, there's no point having an 'outside' scene if it's not paying its way, just have an 'inside' scene.

So the first draft was still the same story, same climax – just more complex. I'd over-estimated how much plot I would need, and I did end up with a situation where Chris' long speech at the end was twice as long to explain all the extra plot elements, and I knew by the time I handed it in that we could very easily take some plot out. I did have a draft where the Doctor didn't turn up at the kids' meal, but the major difference was that originally the Doctor and Nancy didn't meet until the crash site at the very end. Which now seems the most insane notion! I'd done my second drafts, and everyone was broadly happy, but we were all thinking 'They should meet!' And I eventually just settled on 'He walks out of the TARDIS and meets her'... and it is a *bit* odd that they meet up and then she goes back to the house she was already in, and when I read it, I thought it looked obvious – but on screen, it didn't bother me at all.

I think it was originally Jack who said 'She looks 15 but actually she's 21', and the Doctor put it all together, but it didn't work as well until we had Nancy meeting the Doctor earlier. It was nice that Rose found a Doctor-substitute, and the Doctor had Nancy as a Rose-substitute. I did also happen across another piece of advice from old *Doctor Who*, saying 'After the teaser scene, it is imperative that the Doctor and his companion only meet characters *as we meet them*' – they have interest conferred upon them by having interacted with our regulars. If you think about it, it's a show about an enigmatic space traveller and his sexy sidekick. You don't want to meet somebody else wandering about eighteenth-century France until you know why they're interesting! Unless they rip their faces off to reveal some bile and mucous...

Because you wrote a two-parter, you didn't just have a cliffhanger, you had the 'Next Week' teaser in between – and in your case it got shifted to the end of the credits, instead of before them as it was on all the other instalments...

When I saw *Aliens of London*, I reacted as most people did; to the shock of seeing Christopher Eccleston fall to the floor dying – and, then, a literal heartbeat later, seeing him cheerfully running around. I think having the trailer at the end of a 'resolution' scene is fine – say you've got say the happy ending of *The Doctor Dances*, all you're saying with the trailer after that is 'But next week they're in trouble again!' On *Aliens of London* you had the opposite of that, saying 'They're in trouble... but don't worry, they're having fun in the same set next week!' And so I did email Russell asking to move that. It didn't matter at all with *Bad Wolf*, because we *wanted* to see that – the episode ended with the Doctor going into action, and then we got some glimpses of some Dalek-based action, which is *exactly* what we wanted to see at that point.

And are you proud of having come up with the most successful *Doctor Who* catchphrase since 'Exterminate'!?

'Are you my mummy?'! It's a little *fey*, isn't it? [laughs] 'Resistance is useless!', 'Exterminate!' and... 'Are you my ▶

▼▼ *One of Moffat's biggest TV successes has been his award-winning BBC Two sitcom* ***Coupling****.*

mummy?' But yes, that's brilliant. I've heard kids say it... It's not like I sat and thought up a catchphrase, I just wanted to set up the 'Yes I am your mummy' moment. You can't sit and say 'We'll get the kids saying this in the playground', it wouldn't work, I'm not that clever. But it was delightful – and certain things just *worked*. The design department on *Doctor Who* are just astonishing. 'People in gas masks' is a very cheap idea for a *Doctor Who* monster but still very scary, and that really worked. The first time I went to filming and saw it, I realised it was scarier than I thought it would be – these people walking towards you very slowly in gas masks...

***The Unquiet Dead* got in a bit of trouble for supposedly being too scary – did you get any of that sort of criticism?**

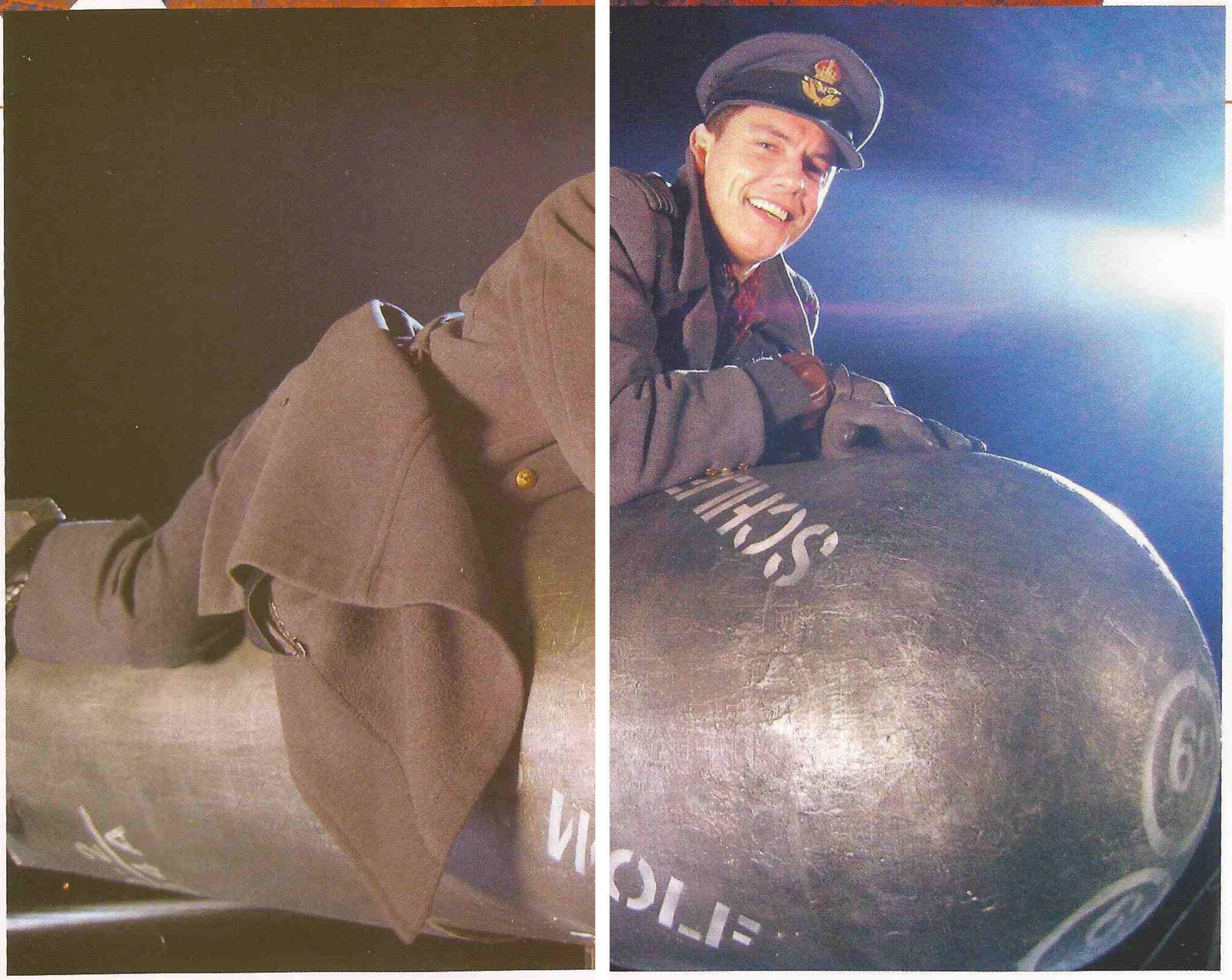
No, because in fact mine is less scary for a child. I would hesitate to show *The Unquiet Dead* to my little boy Joshua, because there are actual dead bodies coming to life. That shot of the old lady coming toward the camera is frightening – well done, brilliant, and *very* scary. But I think my *Doctor Who*s are scarier for adults, or even for teenagers, than for little kids. It wasn't quite as viscerally frightening as *The Unquiet Dead*. Things like the hand coming through the letter box and 'Are you my mummy?' really freaked out adults – but children aren't so frightened of eerie children. Joshua did think it was scary, but I had absolutely no hesitation in showing it to him. My boys are six and three, and the six-year-old is into *Doctor Who*, and the show must be well pitched, in that he does follow the plot. He followed *Father's Day*, no problem. Russell's very shrewd on that, knowing that you only have to explain 'just enough' – 'Something's gone wrong, so the TARDIS is empty'. Some geek somewhere is going to worry about why – but at the age of six, you wouldn't question it, and people will remember the moment of Chris opening the TARDIS and it just being a police box long after they've forgotten why it happened. It's a great moment – it's stunningly effective. It's a 'man looks inside box' moment that is somehow gobsmacking!

So how's the mood going into Series Two, on the crest of all that success?

There's a new Doctor, so that's going to change things. Maybe there will be the same nervousness this time, because you want the success to continue. There was a certain terror on the first series, particularly for Russell who was putting his neck on the line. He had an unassailable drama writing career, *unassailable*. This was the only thing he could possibly have done that could have failed. I suppose his Welsh drama [*Mine All Mine*] didn't do that well, but it was well-regarded. And he did the one thing that could actually crash him. You have to keep that in mind – when he says that stuff about how he thought it was going to fail, I think he was for real. In the dark night of his soul I think he believed that. And I just got to swan in, play with it, and go away again...

But you'd had a successful career doing something else, and decided 'I want to do this', and you could have crashed and burned too...

I was terrified – I was thinking 'What if this is something that I *can't* do?' But actually, that would have meant nothing to my career. I'm going to get work, I've got my little niche in the firmament – but I would have been so *embarrassed* if I hadn't been any good at it. I had stage fright on the first week of writing. 'Doctor', 'TARDIS'... these were frightening words to look at. It's one thing to do a short story or a spoof, but *Doctor Who* is that thing up there [points at television set], *that's* what it is. I'm not saying any of those other things are *lesser* – they aren't. But *that* is what it *is*, at 7 o'clock on a Saturday.



▼ *Christopher Eccleston on location for **The Empty Child**.*

▲ *John Barrowman made his début as serial shagger Captain Jack in Moffat's **The Empty Child**.*

◀ *Steven Moffat with his wife (and **Coupling** producer) Sue Vertue.*

Obviously you were involved right through production and post-production – but once, say, the first half-dozen episodes had been on and it was going really well, did the fear come back? 'What if everyone hates mine?'

It didn't come back, it had *never gone away*! Weeks into transmission, I still hadn't seen my episode with special effects and music... and even when you watch it, if it hasn't gone out in public yet, you don't know what anyone's going to think. And I kept worrying it was a bit slow, 'This is dull', 'Is *any* of this funny?', 'Is *any* of this engaging?' I did go and see *The Doctor Dances* at the dub, on a big screen with some fantastic speakers – and that bit when Captain Jack's spaceship flies in and catches the bomb... you don't quite get the impact on television, but the way the ship flies in, it's a big cinema moment.

You mentioned Jack there – it was you who introduced him, but he was part of the brief. To what extent was the character your creation?

Well, what I was given was exactly what you read in the DWM Series One Special, Russell's pitch document. And Russell also said, as a last-minute thing without making any great emphasis on it – so this is all my fault! – 'Oh, Jack's omnisexual – he'll shag *anything*. But that probably won't come up...'

"Russell said to me as a last-minute thing, 'Oh, Jack's omnisexual, he'll shag *anything*. But that probably won't come up...'"

That was a red rag to a bull, wasn't it!

I love that element of Jack – it seems absolutely logical. I was writing James Bond, and James Bond wouldn't be as uptight as me! I don't think it ever occurs to Jack that there's anything unusual about that, or that anyone else around him, like the Doctor and Rose, are a little bit more 'monosexual' – I don't think he's noticed.

You were talking about the new series having a new Doctor, so how early in your writing process did you find out that you weren't writing for Christopher Eccleston?

Oh, at the same time *you* all found out! I didn't even see the headlines in the papers, Paul [Cornell] told me on Yahoo Messenger or something. And I was literally, *that day*, sitting down to start work on *The Girl in the Fireplace*. So I emailed Russell, in my usual grump, saying 'What the *hell* is going on?' I knew who the new Doctor was, insofar as any of us ever had any doubt. By common consent, the entire nation said 'It's David Tennant, isn't it?' After watching *Blackpool* I emailed Russell – I've still got the emails – and said 'Well, there's Doctor Ten...' and he emailed back, saying 'You're the fourth person to say that'. But there is something very, very Doctorish about David. And look at *Blackpool* and *Casanova*... I haven't actually asked anyone on the production about this, but I don't think there was a great deal of debate about who to cast. And he's known to love it, so he will give the part the attention it requires. And I suppose there's also the question of what other actor of that level was going to take over from Chris...

Did you still sit down and start work that day?

Yes, I did. Because there's a certain amount of *Doctor Who* that is going to be the same *whoever* is playing the Doctor. 'They walk out of the TARDIS and something dreadful happens'... it wasn't a *huge* adjustment. I had my chat with Russell about how things were going to be with David playing the part. So – still not posh, still no *faux*-eccentricity. I sat and watched *Casanova*, and wrote my episode completely separately from Russell writing his, and when we compared episodes we'd written the same Doctor. In fact we'd written, on one occasion, the same line. David maps very easily onto that part – so much of what he does is a bit *Doctor Who*-ish, you know?

▼ *The child's zombie army is on the march...*

And have you seen him in action yet?

I haven't seen film, but I was at two readthroughs, including the readthough for mine, and it was amazing. On readthrough performance alone, David is the best Doctor ever. He's one of those dazzling technicians, in that he really can do *anything* with a line. A certain amount of *Doctor Who* dialogue is inevitably going to be 'There's a spaceship over there, let's go and look at the spaceship', and David can find ways of undercutting it and spinning it. I think he'll be astonishing. He is also an incredibly nice bloke, an extremely courteous, kind, pleasant man. With a Paisley accent, which is kind of weird.

Have I told you my funny story about his Paisley accent? Sue [Vertue, Steven's wife and noted TV producer] and I were at a wrap party for Sue's sitcom, and we got home very drunk. So I staggered upstairs to get my messages, and I hear this message that I assume is from me! It's this Scottish voice going 'Hello, it's very late...' – and I assume I've left a message for Sue and forgotten about it. '...Ah, Steven, yes...' – and the voice starts raving on about my script. And I think 'I've phoned myself about how good I am! My ego has got so big it's *phoned* me! This is unhealthy...' And then at a certain point he remembers, in that scatterbrained way, to say 'Oh, it's David Tennant, by the way...' I was incredibly thrilled to have a message on my answerphone from Doctor Who himself. But anyway – in person, David is this very pleasant, good-looking bloke. On screen, a whole new thing happens, he becomes quite mad, quite dangerous. His eyes change, and you think he's actually got a touch of the Chris thing, of being slightly scary. There's something about his edgy, brittle manner that I think becomes very arresting and powerful. I think the Doctor should be slightly dangerous. What I liked about Chris' Doctor was that you're not quite sure where you are with him, and I think we're going to see David doing the same stuff. More humour, obviously – he's funny, David, and it would be daft not to use that.

So if your script is finished and submitted, is that the last input you'll have on the show for a while?

You *never* finish on *Doctor Who*! I was looking yesterday at the emails between myself and Helen Raynor from during the shooting of *The Empty Child* and *The Doctor Dances*, and we exchanged an email every day about what we were going to have to change. 'We've lost this set, so we've got to do that somewhere else...' – so I know I've got a ton of, not difficult work, but *fiddly* work.

Is *The Girl in the Fireplace* your creation from the ground up, or were you briefed again?

▲ *Florence Hoath as Jamie's teenage mother Nancy.*

What I was given is that it's eighteenth-century France and Madame De Pompadour. So I had a book to read! *Again*! Next time I want one set in the future, in space, and I'm not doing any research... [Laughs] Anyway, beyond that it was very different from what they were expecting me to do, story-wise, which caused a moment's consternation, but they were happy. I was given last time what you saw in the **DWM** Special – there wasn't any more to the brief than that; a little boy lost and a gang of kids. And this time I've probably got slightly less than that... but anyway, once you start these things, you can't get a lot from half a page.

I imagine that what they're trying to do at the moment is get as many different writers '*Who*-ed up' as they can, because they're hoping this will have a long run, and so they're hoping that there will be a lot of writers out there able to do it. This time I'm only writing one, because I've got other stuff. And I'll be doing one next year.

Of all the writers other than Russell, you had the highest profile in terms of things like *Doctor Who Confidential* – they showed the tone meeting for your episodes, for instance...

Confidential is doing my episode as 'script to screen' again, so I'm back at the tone meeting. And they did my script meeting on camera, which was weird. We were trying to make up 'notes', because there weren't any left...

So it's all about this lump of mercury that Robert Holmes has just made up?

It was getting very close to that! Russell and I going off on a tangent for ages about getting the Moxx of Balhoon into the background... I think I was the first of the writers, but not the last, to go to a tone meeting. But then, by the time I came along last year Russell was very, very busy, so they needed me to be more pro-active. Certainly in the first year I was very involved in the day-to-day maintenance of my own script. But who the hell *knew* how to make *Doctor Who*? It's a learning curve.

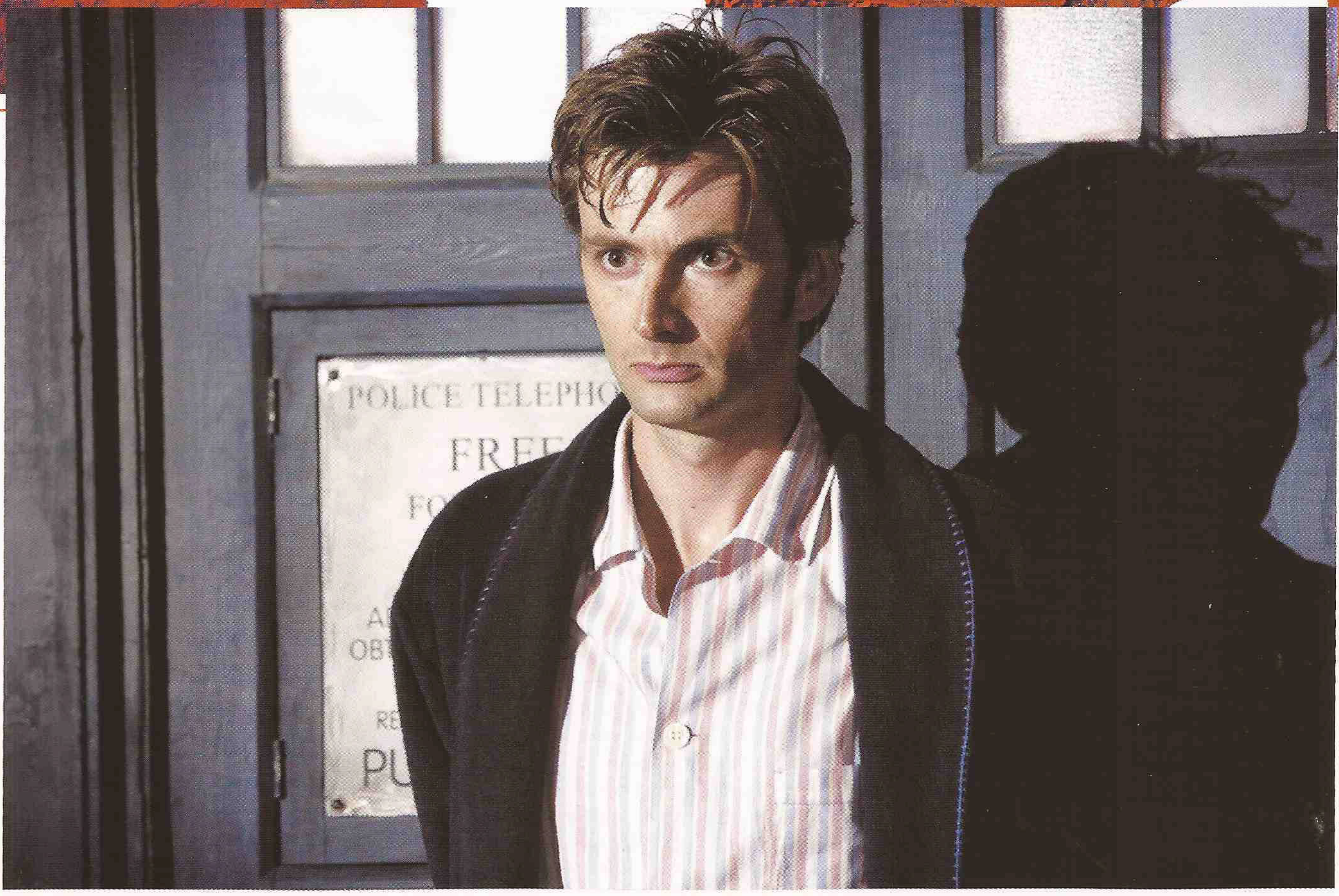
Yes, the first few episodes now seem even more impressive, given that the production team was more or less making up how to produce a show like this as they went along...

Very much so. I don't know if you've gone back and looked at them. I loved them at the time, and it *is* all very good, but it's just *nothing like as good* as the second half of the series. I think a switch is flipped around the time of *Dalek* – although *The Unquiet Dead* was very good indeed. But just in terms of all-round confidence, it really got more like *Doctor Who*, and that trajectory has continued with the new series. Russell's latest script is pure Terrance Dicks! And don't forget just how generous Russell was on Series One. First of all, he deliberately gave away the show-stopper episodes, and did the 'connective tissue' for the middle run of the show. He took over at the end and does a storming job on the final two-parter, but the rest of the time he's doing the low-budget episodes. And things like... because I've got loads of gags about the sonic screwdriver in my episodes, he went back and made sure that the audience *knows* it's called a 'sonic screwdriver'.

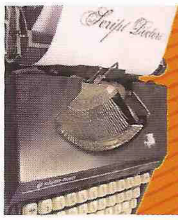
And he knows he's got to save money at one point so he sets a show in Cardiff, and he doesn't give that to someone else, he does it himself. Also, the reason the show has worked is that he's found a way of locating *Doctor Who* in modern television – it looks like it belongs. If you catch an old episode on UKTV Gold and you're not braced for it, you think 'That does *not* belong on that television set right now!' Russell, with his incredible knowledge of all modern television – because as far as I can see he does nothing *except* watch television! – he knows exactly how to fit this show in. The creation of the Tyler family and positioning the Doctor as the 'troublesome relative' is brilliant writing. It's more than writing, it's *authorship*, it's being the author of the 13 episodes, being the person who says '*This* is what this show is going to be'.

There's a line in Episode 1 which you could *lecture* on, it's so brilliant. It's in a conversation between Rose and Jackie – Rose says something about getting a job at a butcher's, and Jackie says 'It will be good for you. That shop was giving you airs and graces'. And in that one line, there isn't *anything* you don't know about these two people, or about that life or that world. You know everything about limited ambition, about the relationship between the two of them, about the envy and the crushing absence of horizons. That's the colour and depth Russell brings to it. And he was very concerned at the beginning, you can see it in *Aliens of London* and *Rose*, to say 'This is a show that belongs *here* and *now* – it's set on a council estate, you know a guy like Mickey, you know someone like Rose and you *definitely* know Jackie, and here's their eccentric friend the Doctor, the slightly annoying neighbour'. It locates the show back on television *now*, and it's a brilliant piece of writing. I think 'the Tyler effect' is incredibly important in *Doctor Who*. Maybe not to the fans, but the fans don't *need* to be sold *Doctor Who*. People who are saying 'Is this show really *me*?' and seeing bits of their own lives and those of people they know, and the Doctor coming into that life and intruding a bit... They feel they've got a

▼ *Rose and the Doctor come on board Jack's ship.*



▲ *David Tennant as the Tenth Doctor. Moffat believes that Tennant will bring more humour to the part, while retaining a 'slightly dangerous quality'...*



> "I wrote my episode completely separately from Russell, and when we compared episodes, we'd written the same Doctor!"

connection with it, and that's why it worked.

It has been said that 'the Tyler effect' made *Doctor Who* female-friendly – perhaps for the first time ever?
Yes, it's a very female-friendly show now. But then, women control the remote control in most households, so it'd *better* be female-friendly! And if you're doing a show that's recording for nine months of the year you'd better set up episodes – like *The Long Game* – specifically to give the leads some time off. In that one there's quite a lot of screen time without either of them. It's cleverly written that they're only in certain of the sets. And that's the stuff that Russell takes on himself, which is very noble of him! His main task in writing the show was to sell it back to the mainstream audience, so he does things that seem irrelevant to the audience that already loved the show. 'Why are you bothering with Jackie and Mickey and Rose and that council estate?' It's going to seem irreleveant to fans, which is why some of them don't, necessarily, like it so much. But he turns on his fan engines in *The Parting of the Ways*. You can hear him thinking 'Right, we've done 12 episodes – here we go! Open up an issue of *TV21*... and I want *that* and *that* and *that*'!

The series needed that enormous climax – part of what everyone was looking forward to was that it was going to culminate in something *big*.
It looked so great and it was so well written, and that scene where the Doctor, as a hologram, talks to Rose – Joshua turned to me and said 'I'm almost crying!' Now if you can get a six-year-old with a lump in his throat, that's seriously good. I mean, come on, it's a writer as good as Russell and a million Daleks and a regeneration – it's the heartland of *Doctor Who*! I like the episodes where the Doctor changes, I like the episodes with the Daleks... it was everything I like! Writing *Doctor Who* completely re-awakened my 'fan-ness'. For the other 11 episodes, I'm just a fan. I'm marking up my DVD-Rs with the episode titles like everybody else. Then I get one in the post, because I wrote it! [Laughs] At the script meeting that we were filming for *Doctor Who Confidential*, I'm asking things like 'So... is it John Leeson doing K9, then?'

You said last time that *Doctor Who* was a special case, in that it was the first successful example of you working to someone else's specifications...
It still is. In fact, it's become even *more* special, in a way, because when I spoke to you last year I still felt very much 'writer for hire'. But by the end of shooting, I didn't feel that way – because I was so materially involved in all the things I normally do on a show, and have been on this run as well, that I feel I've got a little area of the show that's mine. But I couldn't summon the interest to do it elsewhere, even if I loved the show. I mean, I'd be unlikely to be offered an episode of *The West Wing*, but I couldn't imagine wanting to write one anyway. I want to *watch* it, very much, but there is something very special about literally – no exaggeration – achieving your childhood ambition. And I mean *actually* your childhood ambition. People will often say that something was their childhood ambition when it probably wasn't, but for me this actually *was*. So that's different.

Script Doctor

And is it a different feeling this year, knowing that you're working on a proven success? Is there any sense of treading on eggshells because, at some point, something might go wrong?
I don't feel that. Maybe I'm being self-deluding again and I don't know how Russell and Julie and Phil and Helen feel, but it all feels very strong to me. I can't see why this would go wrong now. I shouldn't say that! But second series tend to be good. Third series can be tricky and fourth series can be a real sod, but the second series is when you should be enjoying it! ■

JAC
RICHARD
PETER
CLAY

THE TIME TEAM

IN 1999, FOUR INTREPID FANS EMBARKED ON A TELEVISUAL QUEST: TO WATCH EVERY EPISODE OF **DOCTOR WHO**. ALL 710 OF THEM. IN ORDER. FROM THE START. THIS IS THEIR ONGOING STORY...

THE DOCTOR'S EPIC QUEST FOR the Key to Time has taken him from Ribos to Zanak to Earth to Tara and to the third moon of Delta Magna. He's dealt with rogues like the Graff Vynda-K, the pirate Captain, Vivien Fay and Count Grendel. He's made friends with loveable, well-rounded characters like shifty Garron, useless 'hero' Kimus, and the incomparable Professor Emilia Rumford. Romana and K9 have been at his side throughout, his trusty – and funny – companions. It's been 20 weeks of colourful, witty fun. And now it's time to find the sixth and final segment, to save the universe from eternal chaos and confront the Black Guardian, the most evil and the most powerful being in the cosmos. Surely *The Armageddon Factor* by Bob Baker and Dave Martin will be the greatest *Doctor Who* adventure of all time?

Part One goes into Jac's DVD player, and Richard's impressed by the opening scene, featuring a propaganda film on the war torn planet Atrios, engaged in perpetual strife with its neighbour Zeos. "The excruciating dialogue and horrid bluescreen work is an interesting bluff at the start of the story. You have to admit it's original."

Clay winces. "Unfortunately it just looks like a particularly bad episode of *Doctor Who*. Which is the wrong kind of bluff!"

As the TARDIS sets down in the war-ravaged corridors of Atrios, Peter sags. "Another monsterless, studio-bound story set amidst gloomy corridors." Jac's more optimistic. "Yes, but they're nice flat corridors, so K9 gets to come out and play for a change."

Clay's more optimistic still. "It's gloomy and grim for a reason, and the bombed-out hospital is quite striking after all the more fairytale planets we've been to recently. Though you'd think they'd get rather suspicious of the fact that their war leader, the Marshal, is continually off in a corner muttering insanely at a blank wall."

"I'm quite caught up in all this," says Jac. "The whole anti-war agenda with Princess Astra is more meaty and grim than we're used to, which is a nice change. And I like the romance between Astra and Merak. John Woodvine is great as the Marshal. I really want to know who's telling him what to do!"

"Well, it's the Baker/Martin take on the Trojan War, so it must be a god," reckons Clay.

"And a bad one," notes Peter. "Poor Princess Astra's been nabbed by a nasty skull in a hood!"

'Skeleton!" shrieks the skelephobic Jac. She calms down a little with the reassurance of a cashew nut. "This is rather fun. I like all the talk of radiation and injured children, which give it a darker tone appropriate to the conclusion. It feels like it could be gearing up for something exciting, as there must be a special significance to this odd war."

Part Two sees the Doctor and Romana being welcomed to Atrios by the Marshal, on the orders of his mysterious superior. Richard approves. "The Doctor joining in with the Marshal's victory speech is great." Peter nods. "Tom's doing what he does best, injecting some fun into to a pretty lifeless script. Good on him!"

But the Marshal, like Richard, isn't so keen on the third member of the TARDIS team and sends him off to the furnace. "Hurrah!" shouts Richard. "K9 is going to be melted down!"

"Philistine!" chorus Peter and Clay. "K9 is one of the best things about the whole show!"

Jac is too traumatised to speak at first. "Noooo! They can't turn K9 into scrap! Mind you, I can't quite work out why K9 was left behind to watch a wall with a conveniently K9-sized entrance to the furnace behind him in the first place." She sighs as Part Two ends with K9 rescued but the Doctor following Princess Astra to who-knows-where... "This episode's just been killing time. Nothing much happened after a nice set-up though we got to see behind the Marshal's wall, it was just a skull on a plinth. So what? All the verve of Part One just dried up."

Part Three finds the Doctor transported to the empty planet Zeos where he's menaced by the Shadow, the mysterious power behind the Marshal's throne. Richard's not impressed. "The Shadow's a bit naff, isn't he? A plastic skull mask and a black stocking over his face isn't exactly the stuff that nightmares are made of. I'm longing for a proper villain of the calibre of Greel or the Master. The Shadow's just a walking cliché, so corny." He's not happy with the

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR

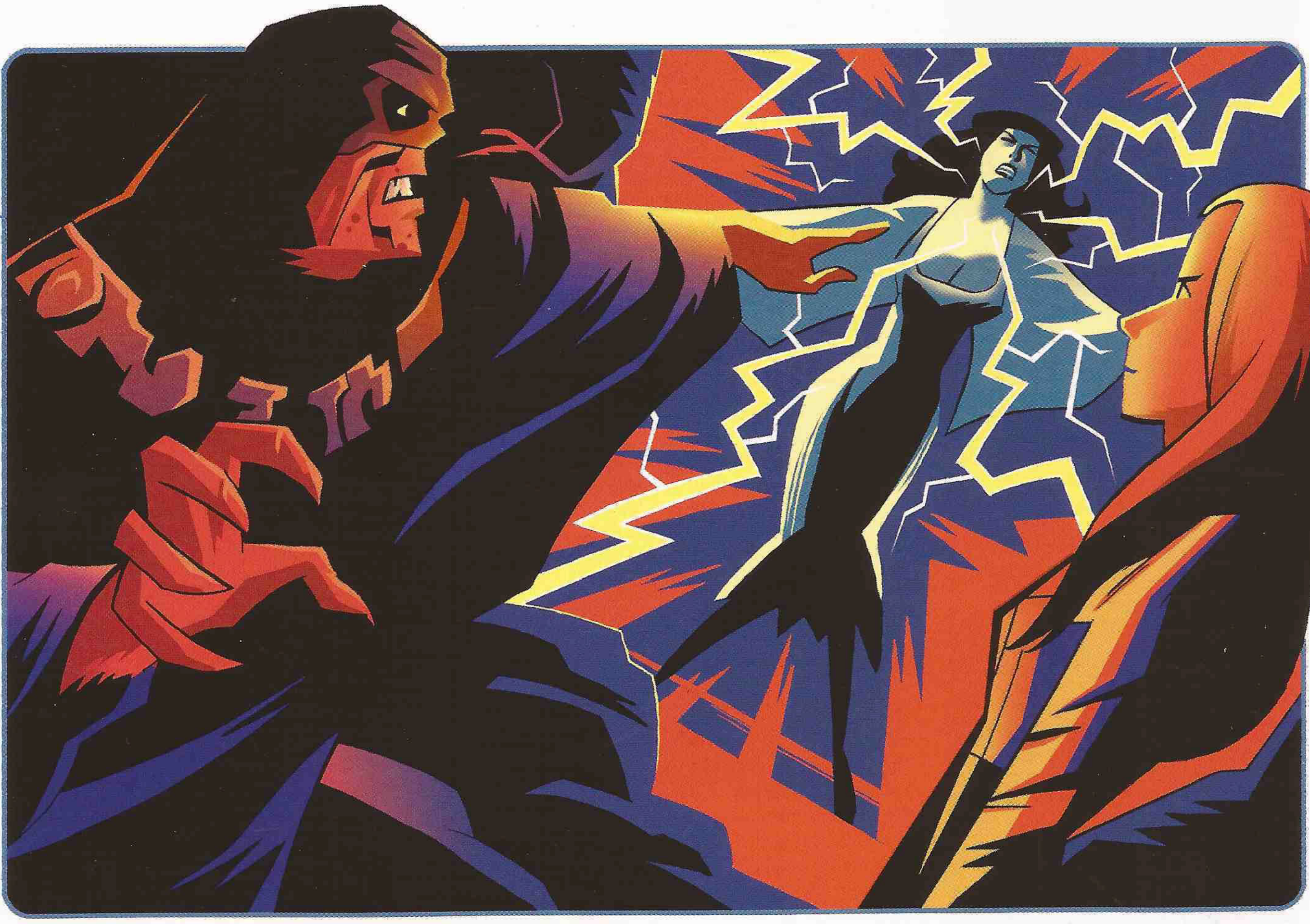
00810

ONE OR MORE REGULARS RENDERED UNCONSCIOUS

00154

ONE OR MORE REGULARS INCARCERATED

00211



EPISODES 500 TO 505

story at all. "We've reached the third episode and the plot is non-existent. It's just endless shots of people walking from one corridoe to another and doing nothing when they get there."

Jac agrees. "The first episode seemed to be about people – a bit of human interest, if you like. But that's just faded away. It's a terrible shame – this season has been fabulous, but it's falling apart at the end." Clay is singing from the same hymn sheet of disappointment. "We're back in *Underworld* territory. The story and characters are lifeless, dare I say *dun.* Such a shame after the first four stories of the season."

Even K9's meeting with Mentalis, super battle computer of the deserted corridors of Zeos, fails to excite the Team. "When they chat, K9 and Mentalis make the sound of the ZX81!" notes Richard. "I'm too young to remember," lies Peter, airily.

> "It's a terrible shame - this season has been really fabulous so far, but it's all falling apart at the end..." **JAC**

"Anyway," continues Richard, "these Mentalis scenes are ghastly. K9 asks a question and you have to sit there looking at twinkly lights for 30 seconds whilst a pretend answer comes back."

"'Computer says no'," says Peter.

"I hate it when we have these downs," puts in Clay as we reach the halfway mark and enter Part Four, "but this is *so* dull, and it all stems from the generic script. It's sucked the life out of the entire production, and a lot of the actors are just mucking about." He's referring in particular to the shooting-down of Major Shapp. "Davyd Harries is usually good – I remember him being really creepy and horrid in *Grange Hill* when I was a kid – but here he's just pulling comedy faces. It's an attempt to liven things up, I guess, which is fair enough, but it just seems desperate."

Things start to move a bit as the Doctor uses chronodyne to fill in for the sixth segment of the Key and stop time to save Zeos from the Marshal's nuclear attack. But Clay still isn't bothered. "The slowest-moving story ever – and then the Doctor goes and actually stops it! Grief!"

"I dunno," says Richard. "The idea of a decaying time loop is rather a nice one and it's surprising that it hasn't been used before now. It does lend a slight sense of urgency to the proceedings." Jac agrees. "Racing against time is always fun."

The time loop traps the Marshal in a never-ending sequence of shouting 'Fire!' Peter's eyelids are drooping. "Oh hell. Never mind the Marshal, *I'm* in a decaying time loop. Wake me up when something new happens."

The episode ends with K9 under the influence of the Shadow and the Shadow laughing evilly. Richard's confused. "I don't know where we are half the time. Is this supposed to be taking place on the Shadow's space station model? If so, why is it full of rocks?"

"Goodness knows," shrugs the normally positive Jac. "Cos I certainly don't. The model doesn't match up at all to the set. That's very poor."

PART FIVE HAS A SAVING GRACE, as the Doctor meets an old school friend from Gallifrey; Cockney Time Lord Drax. "Hurrah!" cries Peter. "Something new, I've woken up! All of a sudden we've met another eccentric Time Lord and learned some more about the Doctor's mysterious past! I wish Drax had featured in the story much earlier."

"I like Drax," nods Clay. "But his backstory – a Time Lord serving time in Brixton prison – is so much more interesting than whatever this dreary planets 'n' corridors rigmarole is supposed to be about." The episode ends as Drax turns his cobbled-together miniaturising gun on the Doctor.

"I'm afraid I thought the episode was tedious, but I like the cliffhanger," notes Jac. "What's happened to the Doctor? And is Drax a traitor?"

Jac starts to get even more animated in Part Six. "Baker and Martin like miniaturising people, don't they? Mind you, with those shots of Drax and ▶

Compiled by
MICHAEL PRITCHARD

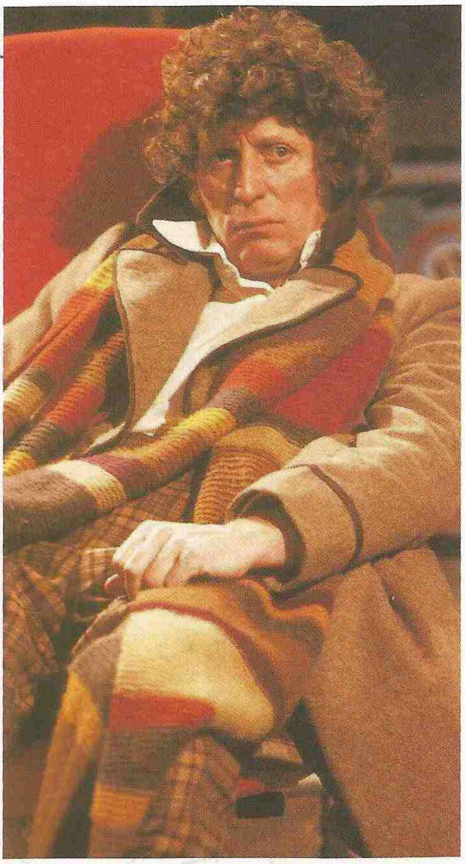
Illustration
ADRIAN SALMON

◀ the Doctor among the rocks, I'm also getting horrible flashbacks to *Underworld*. Still, the Doctor's miniaturised, Romana's captured, the time loop's about to end – perhaps things will get exciting!"

Peter's less happy. "Do you think the writers are just making this up as they go along? Nothing comes of anything, it's just one event after another. It seems ages since we've been to Atrios – all that war stuff seems to belong to another story."

The sixth segment is finally tracked down – it's Princess Astra of Atrios! "That's brilliant, actually – and clever that they've managed perfectly good plot reasons why Astra and the tracer were never brought into contact."

"A great idea," says Clay, "but wasted. Imagine if we'd really cared about Astra, if she'd been a proper character – like we cared about Unstoffe or Professor Rumford – the scene where she becomes the segment would have been amazing. Still, I like the organ music when the Shadow tries to get into the TARDIS. There's a *slight* sense of things reaching an apocalyptic end here, but that's mainly down to the impetus from all the earlier, better, stories. Even the notion that the Shadow's been waiting here for the Doctor to arrive since the beginning of time – which when you think about it is really creepy – is just thrown away in a couple of lines."



> "The first four Key to Time stories were some of the best ever – clever and scary and fresh. But *The Armageddon Factor* was just crushingly bad." **CLAY**

With the Shadow banished, Atrios safe, and Astra converted to the sixth segment, the Doctor and Romana set off to deliver the Key to the White Guardian. But is the Doctor tempted by the Key? He's got the whole wide world in his hands... "The Doctor has the power of the Key and pretends to go loopy – it's one of the best scenes of the season," declared Peter. "Tom finally has the opportunity to go completely over the top, and the viewers get to see that the Doctor, even when presented with ultimate power, is incorruptible."

Jac agrees. "It is superb, isn't it?"

The Doctor sees through the attempt of the evil Black Guardian to trick him and scatters the Key. "I'm wondering why the Black Guardian thought just changing his hat would fool the Doctor," Jac mulls.

Clay frowns. "There's some lovely stuff here; the Doctor seeing through the Black Guardian because he doesn't care about Astra. But it all feels so undercooked, ending this epic quest in the TARDIS. And what happened to the universal chaos that this was all about? Blah!"

THE TEAM LOOK BACK ON THE SEASON as a whole. Richard goes first. "The notion of the quest was novel and, wisely, it was made more of in some stories than in others. But *The Armageddon Factor* has been horrendously dull, and a deeply unsatisfactory way to wind up six months' worth of episodes."

Peter's of a like mind. "It didn't live up to its earlier promise. Still, how exciting to think that now the Doctor's on the run from the most powerful being in the universe!"

Jac next: "I think the benefit of the quest was that it did hold the interest during the duller stories – by which I mean the last two. A shame after the brilliance of the early stuff. Still, averaging it out, it's been a jolly good season."

And Clay, uncharacteristically, goes last: "The first four stories were some of the best *ever*. Witty and clever and scary and fresh. Even *The Power of Kroll* doesn't look that bad in comparison to *The Armageddon Factor*, which was crushingly bad." And what did the team make of Romana as played by Mary Tamm? "Their relationship was very well worked out to begin with, but by the end she was just another companion," sighs Jac.

"But you can see her joining in Tom's larking about in the final story – and who can blame her?" smiles Clay.

"I liked the look of Princess Astra," says Peter.

Jac goes to the video shelf to bring down the next story, but Richard stops her. "We need a breather," he says. "*The Armageddon Factor*'s given me a headache."

"It's given *me* a hernia," says Peter.

'It's given *me* an aching sense of ennui in a purposeless universe," says Clay.

Jac slides the video back on the shelf. "It's given *me* the desire not to watch any more *Doctor Who* today. Let's play out!"

And so the Time Team grab a ball and head out into Jac's garden, for some fresh air, some exercise, and some incredibly gay attempts at catching. But they'll be back.

And out there on Skaro, the Daleks are waiting for them... ■

AND YOU SAID

THE ARMAGEDDON FACTOR

"The acting award should go to John Woodvine as the Marshal – the only male actor in this story who seems to be taking it seriously. And they trap him in a time loop for two episodes!"
ROBERT KEELEY, E-MAIL

"I love this story. Bob and Dave have done the impossible: made a six-parter with enough material for six parts!"
BRYAN JENNER, CALGARY, CANADA

"How on Atrios did Merak ever land Princess Astra? Were all the other young men killed by this point?"
STEVE MANFRED, WISCONSIN, USA

"It's difficult to keep track of which character it is that is not supposed to recognise Earth concepts. Shapp uses the word fettle, and K9 asks for a definition. A few minutes later, Romana mentions bees, and Merak needs help. Shapp and Merak are from the same blimmin' planet!"
BILL EVENSON, MINNEAPOLIS, USA

"I like this story and love the whole Key To Time thing because of the majestic Tom Baker and the breathtaking Mary Tamm. When I first saw this as an eight-year-old Mary didn't really register, but now I'm in my mid-thirties I feel the need to howl at the moon every time she appears. It's no good – this boy's in love!"
PHILIP BRENNAN, WIGAN

"Although this story fails on most levels, it's great that K9 has so much to do!"
THOMAS BRITTON, SWINDON

In **DWM** 366, The Time Team will be shaking prongs with *The Creature from the Pit* and having themselves a *Nightmare of Eden*. Send us your thoughts on these two stories to the usual address (see page 10), or email them to *dwm@panini.co.uk* marked 'Time Team' in the subject line. Closing date for comments is 7 January 2005.

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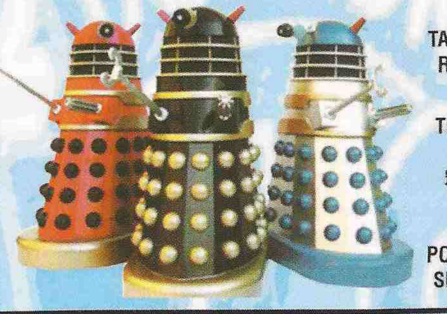

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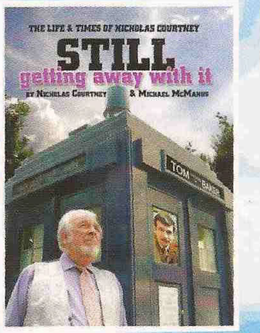
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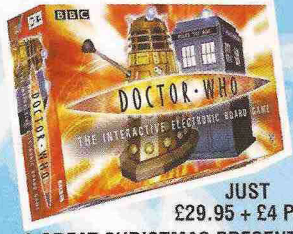

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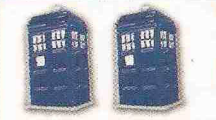

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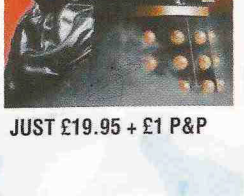

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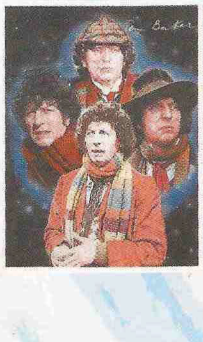

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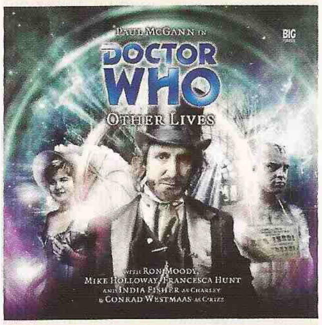
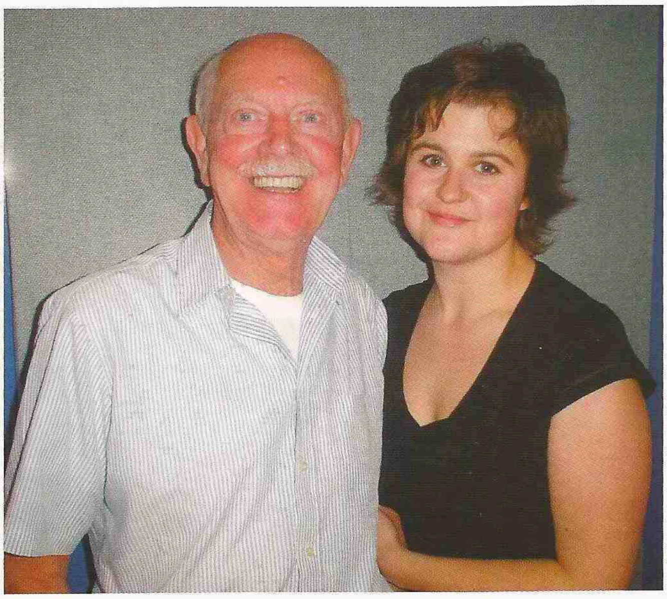

PAUL McGANN IN
DOCTOR WHO
OTHER LIVES
BIG
WITH RON MOODY,
MIKE HOLLOWAY, FRANCESCA HUNT
AND INDIA FISHER AS CHARLEY
& CONRAD WESTMAAS AS C'RIZZ

AUDIO Big Finish
RELEASED December 2005
FEATURING The Eighth Doctor, Charley and C'rizz
STARRING Paul McGann, India Fisher, Conrad Westmaas, Ron Moody, Michael Hobbs,Mike Holloway, Peter Howe, Francesca Hunt, Maitland Chandler
SETTING London 1851

In which the Doctor visits the splendours of the Crystal Palace – home of the Great Exhibition, that crowning glory of early Victorian Britain. While the Doctor comes to fear that his London stopover may prove permanent, Charley is befriending a nineteenth-century national hero – and C'rizz becomes something of an exhibit himself. How do assassination, impersonation and dematerialisation combine to make the events around Hyde Park so surprising? Getting entangled in the lives of others will carry risks...



Other Lives

Written by GARY HOPKINS | Preview by MARK WYMAN

"I LOVE HISTORY, PARTICULARLY nineteenth-century history," says *Other Lives* writer Gary Hopkins, "and chose to set a story in London when it was pretty much the most important city in the world. Gary Russell [Big Finish's producer-director] had invited me to write 'a comedy of manners' for Paul McGann's Doctor, and I suggested basing it around the Great Exhibition, which was familiar territory as I'd researched it some years earlier."

Hopkins' characters in *Other Lives* range from the nobility – with Ron Moody (famously, Fagin in the Dickensian musical *Oliver!*) playing the Duke of Wellington – to the rather Fagin-like Jacob Crackles, via honoured French visitors and the surprisingly intimate Georgina Marlow. "I'm fascinated by the stark contrast between the haves and have-nots of a period when Britain, the epicentre of the Industrial Revolution, has only just abolished slavery and is still pushing young kids up chimneys," Hopkins observes.

Hopkins has written scripts set in Victorian Britain before, for ITV's *Sherlock Holmes* dramatisations. There's also a rich history of the Doctor's visits to the period, most recently in *The Unquiet Dead* (2005). "On TV, the Doctor has only made a handful of visits to the era, but they have all been memorable. Whoever plays the role, the Doctor is basically an old-fashioned gentleman."

Other Lives is Hopkins' second audio for the Eighth Doctor, after *The Last* (2004). Did Hopkins ask for a rematch? "I didn't ask to revisit the Eighth Doctor/Charley/C'rizz team, but was very pleased to do so, especially as this time we could have more fun. There weren't many laughs in *The Last*... Quite honestly I don't think it would have worked with any other Doctor; certainly, no other companions. Arguably, Charley gets into the same sort of scrapes that any number of female companions have before, but to my mind she's much tougher and has her own way of dealing with crises. C'rizz is very much a one-off and great to write for too."

Why did Hopkins choose Wellington, whose magnificent home Apsley House still lies at one corner of Hyde Park, as the central historical figure? "When I first had the story idea," he reveals, "it featured Queen Victoria and Prince Albert as well as the Duke. Alas, Victoria and Albert had to go, because the BBC planned to include the Queen in the next TV series. So I replaced them with two fictitious French characters, who took the story in a different direction. Wellington is therefore alone in being a character based (a little loosely, of course) on real-life. I was aware that Charles Dickens was to appear in the TV series, but as far back in July 2004 I'd already decided to include Wellington. Dickens was at the height of his fame when the Great Exhibition took place, but I never planned to use him in my story."

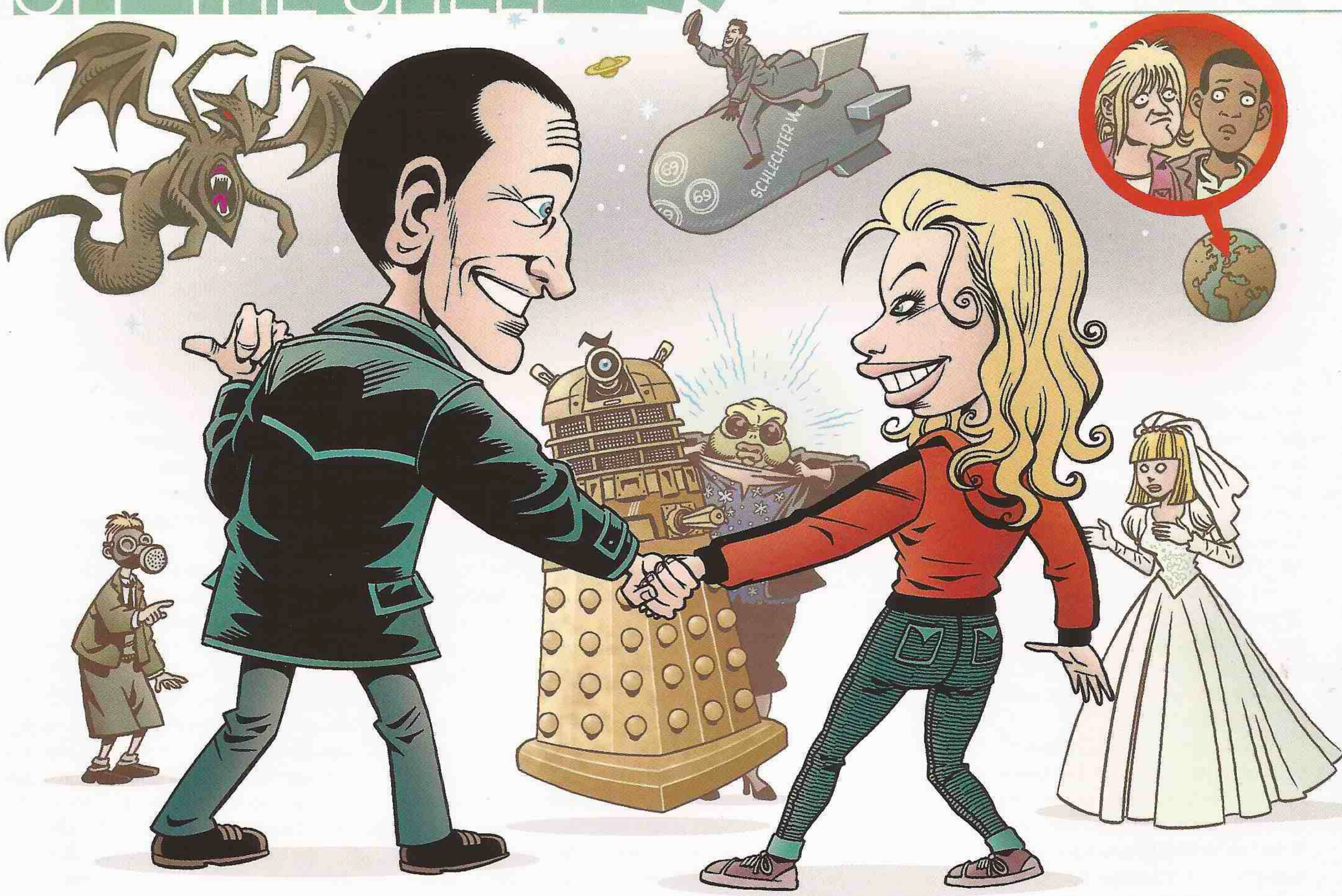
Hopkins could not attend the story's recording, but suggested Ron Moody to play the Duke. "I first met him on the set of *Into the Labyrinth* at HTV's Bristol studios in 1981," he recalls. "Coincidentally, Moody was shooting an episode written by [prolific *Doctor Who* scriptwriter and script editor] Robert Holmes. Then, in 2002, Moody took part in a reading of a play of mine at the King's Head in Islington. The play needed more work, but Ron was fabulous. Soon after I began developing the character of Wellington for *Other Lives* it occurred to me that Ron would be perfect for it – not least, for the gravitas he'd bring – and Gary Russell soon seized on that idea.

> "I'm fascinated by the period when Britain is still pushing young kids up chimneys..."

Finally, in a story with the odd unexpected family tie, was it purely Mr Russell's idea to cast India Fisher's sister, Francesca Hunt, as the companionable Georgina? "Completely, although I like the resonance that this has with the Doctor's and Charley's relationship. There's a notion that Georgina (Georgie) could have been Charley's Victorian counterpart. Maybe there was some family link that we don't go into; Georgina's married name is Marlow, but perhaps her maiden name was Pollard!" It's a nice thought – but that's not why Georgina's drawn to the Doctor... ■

OFF THE SHELF

DVDs, BOOKS, CDs, TOYS: THE WORLD OF **DOCTOR WHO** IN REVIEW.



DOCTOR WHO

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THE 2005 SERIES OF *DOCTOR WHO* comes to DVD for a second time, this time as the TARDIS-shaped, *Complete First Series* Box Set. Naturally it looks fabulous. The pin-sharp reality of DVD hasn't always been kind to *Doctor Who* – even late 1980s stories haven't always looked that special – so it's great to see something made for the digital age and looking so good.

Of course, it's not hard for the 2005 series of *Doctor Who* to look brilliant. With fantastic design, CGI and visual effects, it can be truly jaw-dropping: the 'knock your eyes out' aerial shots of London in flames in Steven Moffat's Blitz story; Space Stations Platform One and Satellite Five, the truly cinematic shot of the Earth burning in *The End of the World*; the new, bulked–up Daleks; the nightmarish Reapers clawing at the church; the 500-strong Dalek fleet; the new TARDIS interior; the chamber-like control rooms of Satellite Five's Floor 500; the wraith-like Gelth; the 1940s detail of *The Empty Child*'s dining room and *Singing Detective*-style drinking den; and the *Dead Planet*-like arches of the Emperor Dalek's saucer.

What's also obvious is how consistently good the direction is. Obviously the styles change slightly considering the stories – Keith Boak's episodes, *Rose*, *Aliens of London* and *World War Three*, all motor along at a pace that make the 1996 TV Movie look sluggish, while Joe Ahearne's *Dalek and Father's Day* are a shade more contemplative. But unlike the show of the past, there's no discernible difference in the standard and capabilities of each director. When Boak wants to do 'weighty and sinister' it's there – the scenes with Rose and Internet Clive, and the Doctor's magnificent "That's who I am" speech – just as Joe Ahearne effortlessly turns on the action at the tail end of *Bad Wolf* and the whole of *The Parting of the Ways*.

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As for the stories, the series offers the perfect balance of past, present and future. Steven Moffat's Blitz-set two-parter *The Empty Child* and *The Doctor Dances* is the out-and-out creepiest and it hasn't even got a monster – just a kid in a gas mask! It's also the best paced of the two-parters with enough story to see it all the way through to the end – a drawback of *Aliens of London/World War Three*, which seems to finish too early and limp home a bit.

Boom Town probably offers the series' funniest moments: the chase sequence and Margaret's attempts to kill the Doctor over dinner. And the beginning's just sublime: happy, laughing, joking in cafés – the new *City of Death*. *The Unquiet Dead* shows *Doctor Who* has lost none of its touch for the 1800s. It's also the first story of the series to really nail the new format by turning a pre-credit sequence into an old-style cliffhanger. It's the last shot that sells it – or, more specifically, the unearthly wail that poor, dead Mrs Peace lets out as she lurches towards the camera.

One surprise about the stories was how poignant and moving they often were: the closing minutes of *The End of the World* where the Doctor talks about the death of his home planet; Rose trapped on the other side of the bulkhead door in *Dalek*: "See you, Doctor... I wouldn't have missed it for the world"; Charles Dickens' "My ▶

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CYBERMAN: SCORPIUS

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FROM THE WORLD OF DOCTOR WHO
CYBERMAN
PART 1: SCORPIUS
BY NICHOLAS BRIGGS

CYBERMAN, THE LATEST OF BIG Finish's spin-off series, revolves around *Doctor Who*'s second-most-popular monsters. It's hard not to pity the Cybermen – after all, while the Daleks conquered the Earth with flying saucers, the Cybermen invaded the Moon using sugary tea. As if acknowledging the silver giants' weaknesses (as well as their audio-unfriendly buzzing voices) author Nicholas Briggs opts to keep the Cybermen in the sidelines in *Scorpius*, focusing instead on Admiral Karen Brett's rise to the presidency of Earth during an interminable war against an android foe. When the Cybermen do appear, it's to add mystery to what's presented as a political thriller – just why are they so interested in Brett, what are they planning, and what is Scorpius?

Given his skill at putting a twist in the tail, it would be surprising if the obvious path – Brett using the Cybermen as an army to defeat the androids, only for them to turn on her once they are powerful enough – is the one Briggs opts for. Even if *Scorpius* is sleight of hand, though, it's pretty dreary stuff, particularly when it's acting as the first instalment and should therefore provide the hooks to draw us in and keep us engaged. Those who enjoyed the scale and comic-book chutzpah of Briggs' *Dalek Empire* plays may be disappointed by the determinedly downbeat and unspectacular tone of this audio: it's as monotonous as the Cybermen's voices. It is to be hoped that the remaining three episodes of this series pick up the pace and see a bit more Cyber-action.

A final note – although it's not necessary to have heard Briggs' 2001 Big Finish *Doctor Who* audio *Sword of Orion* before embarking on this play, it does add background detail to the android war.

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WITH THE RETURN OF SARAH Jane Smith and K9 to the series in next year's *School Reunion*, Myth Makers' DVD re-releases of ▶

◀ books, Doctor. Do they last?"; and obviously all of *Father's Day*, a beautiful and delicate script with Billie Piper delivering an outstanding performance.

The Time War is one of the series' great successes. The destruction of Gallifrey (which isn't even referred to by name) unclutters the series in a way that feels very positive, giving the Doctor a past and a dark side that feels genuine rather than contrived. The decision to make the Daleks the enemy that the Time Lords were fighting also adds a new dimension to the Doctor/Dalek feud – this time it's personal!

The series' other theme, however – the 'Bad Wolf' references and what they could mean – doesn't quite live up to all the fuss. As a message to tell Rose that she can still rescue the Doctor, it's a pretty obscure one, and it's not like she really needs it. She's already learnt about the 'heart of the TARDIS' and that the ship is telepathic in *Boom Town*. Bad Wolf or not, I don't imagine it would have been too long before Rose would be jamming a crowbar under the console.

Christopher Eccleston and Billie Piper are superb as the Doctor and Rose, and their friendship is right at the heart of the series' appeal. The acting of the guest casts is also uniformly high, especially Shaun Dingwall as Pete Tyler and Florence Hoath as Nancy – a character that *Doctor Who* of the 1960s would have earmarked as a companion. Jabe, Gwyneth and Lynda-with-a-'y' also contribute to a strong run of female characters that would be unusual in the old days of the series. Of the short-term companions, Bruno Langley, as Adam, doesn't do too badly with his "I was born clever" character that's basically Adric. John Barrowman, as Captain Jack, however, is clearly the most fun, even though some of his later episodes show signs of not knowing quite what to do with him. Camille Coduri and Noel Clarke, as Rose's mum Jackie and boyfriend Mickey, prove one of the surprises of the series. Allaying any fears that they might be unnecessary baggage, they develop in a way that you actually look forward to seeing how they cope with each new situation. When the Doctor regenerates at the end of the series, their reaction is one of the first things you think about.

> "Eccleston and Piper are right at the heart of the series' appeal..."

Of course, not everything works. *The Long Game* never really takes off and the deadly games of *Bad Wolf* go on too long. I like *Big Brother*, but spoofing it seems passé, and even *Dead Ringers* doesn't do *The Weakest Link* any more. The last 15 or 20 minutes, however – from when Rose gets zapped to the reveal of the Dalek fleet – have to be some of the most exciting *Doctor Who* ever.

Series One of *Doctor Who* is an unqualified success. Yes, it has a few lows and flaws, a few stories that don't quite work, just like every other series of the show. But wow! Just *wow*! So many amazing bits stand out: Rose making a footprint in the Victorian snow – stepping into history; the Cyberman head as a museum exhibit; the Doctor's hologram's moving "Have a fantastic life" speech; Rose and Jack's *Moonlight Serenade* in front of the illuminated clock-face; Rose's "*You win*," conversation to Nancy; oh, and The Mill's brilliant title sequence.

The series is an incredible achievement – funny, sad and stunning to look at, in touch with the past but bold and new. *Doctor Who* as you dreamt it – and as we always knew, better than anything else.

DVD EXTRAS

To be blunt, the box-set's 'Extras' are disappointing – though this has more to do with what's been left out than what's been included. Sadly, the set includes no deleted scenes, no out-takes, nothing. [*See Production Notes for more on this – Ed*] If you're expecting to see the alternative ending to *The Parting of the Ways* (and I think everyone was), forget it – it's not here. If, in the early part of the year, you recorded coverage of the programme on shows such as *Blue Peter*, *Newsnight Review* and *Friday Night with Jonathan Ross*, then it's just as well, because besides a rather stern and serious *Breakfast* interview with Christopher Eccleston, none of this has been included either. The series' press launch and preview screenings were massive media events, but again – nothing.

So, what *have* we got? 13 cut-down *Doctor Who Confidentials*, edited to remove 'old series' material and much of the commercial music, and covering a range of subjects including weird science, companions and monsters. Exclusive visual effects documentaries, mainly model-work, looking at the destruction of the Nestene Consciousness' lair, the destruction of Big Ben and making a barrage balloon for *The Empty Child* (the latter wittily subtitled *Mocks of Balloons*). These are short but informative and allow a closer look at the work and the detail involved. Models and Miniatures Supervisor Mike Tucker is the enthusiastic guide, talking us through each film, the Big Ben feature capturing a failed first attempt, where the wing of the Slitheen spaceship knocks the clock-face out whole. While the strike on Big Ben is fast becoming the series' signature model shot, thanks to its use in the BBC trailers, the Nestene's steelworks-like lair has received comparatively little coverage. In many ways, it's by far the neater trick – I had no

idea the fiery Backdraft-style explosions seen erupting across its walls and ceilings weren't full-scale pyrotechnics.

Designing Doctor Who is a longer piece, taking in the construction of the Emperor Dalek and a tour round the TARDIS set with designer Edward Thomas, who gives us a closer look at the central console. Other extras include trailers, a brief John Barrowman interview, *Laying Ghosts* – a trip through Mark Gatiss' inspirations for *The Unquiet Dead*, and three 20-minute-or-so video diaries from Billie Piper, Russell T Davies and Gatiss. Davies' covers the first script read-through, a night shoot on *Rose* and how hard he found writing *Doctor Who*. Gatiss' covers the longest period, with entries made before Eccleston was even cast, and includes script changes and a set visit. Billie's is the most fun, covering the filming of *Aliens of London*, *Dalek* and *Father's Day* among others and portrays a good atmosphere on set; it also includes her interviewing a Dalek and green-screen work with John Barrowman.

The much-anticipated *Christmas Invasion* is another *Confidential*-style package and might well be the feature that tempts you to part with the box-set's expensive retail price – so, a warning. This is short, focuses on Rose and Mickey's Christmas shopping trip, and only shows Tennant's Doctor unconscious. There's the quickest of interviews with the new man, staring bravely at a 42-week long shoot, but it's obvious that actor and Doctor are being kept firmly under wraps. The main contributors are producer Phil Collinson in buoyant, confident mood, looking forward to a run of Christmas Specials beyond the already-commissioned 2006 episode, and director James Hawes, shooting at night in Cardiff city centre and battling against the clock to shoot a major sequence with a huge Christmas tree set up to topple over on cue. Exciting but brief.

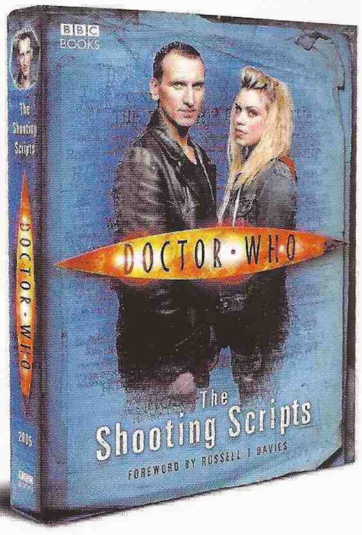
On a more positive note, the commentaries, from cast and crew including Billie Piper, John Barrowman, Annette Badland, Russell T Davies, Phil Collinson and Julie Gardner, are excellent and just sparkle with enthusiasm and behind-the-scenes detail (come on, who twigged that a red vortex meant a journey into the future and a blue one, the past?). The best are for Steven Moffat's episodes which are funny from beginning to end, *Dalek* for learning more about the script's difficult history, *The Unquiet Dead* with Mark Gatiss and a studious Simon Callow, Callow deeply impressed by the script and its early sombre portrayal of Dickens, and any of those that feature Billie – watching the episodes for the first time – and John Barrowman, who hardly pauses for breath. The main thing that strikes you from listening to the commentaries is how nothing much really changes, and despite the new series' more lavish budget, it's still being as economical with props and trying to make one corridor look like a dozen.

Overall though, the box-set is a massive missed opportunity. Aside from the already BBC Three-broadcast *Confidentials*, there isn't anything more than you'd find on a middle-of-the-road classic series release, and for a series made in the DVD age, that's ridiculous. *Confidential* offers a good look at the series being made but what about a documentary covering the story of the series as it hit the air – the press coverage, the 10.8 million who saw *Rose*, Eccleston's departure, Tennant's casting, the whole success story? Where's an isolated score of Murray Gold's excellent music, one of the series' behind-the-scenes heroes?

Besides the commentaries and the exclusive 5.1 surround sound mix, there's very little here that makes the box-set feel worth the wait. The 2005 series of *Doctor Who* exceeded expectations – this set falls a long way behind them.

VANESSA BISHOP

▲ *Re-live the trip of a lifetime in **The Complete First Series Box Set**...*



DOCTOR WHO
THE SHOOTING SCRIPTS

BOOK BBC Books | **BY** Russell T Davies *et al*
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AS SCRIPT EDITOR HELEN RAYNOR says in her introduction, this book is called *The Shooting Scripts*, not *The Transmission Scripts*. The distinction is an important one. A shooting script is the script in the state it was for filming, but before editing and post-production. The intention behind using these scripts is to give a better idea of the process of getting an episode from script to screen, rather than just – as is usual with script books – provide what Raynor calls 'glorified subtitles' to episodes we can watch on DVD.

The result is a completely captivating book offering a whole host of fascinating variations from what was seen on screen. From *Rose*, for example, the wheelie-bin doesn't burp, implying that this was something added in the editing. The Nestene Consciousness is described as having a 'rudimentary, blank face' like the dummies themselves and when it is defeated, the dummies are described as tumbling into component pieces, their arms and legs separating. From *The End of the World*, the Forest of Cheem are introduced wearing flowing white robes instead of the more ornate costumes seen on television, and the Moxx of Balhoon is indicated as having a loud and deep voice. Meanwhile, *The Unquiet Dead*'s opening TARDIS scene is placed before the opening credits, rather than after, as in the transmitted version.

Scenes cut from the finished episodes are of particular interest. On the whole, though, there aren't as many as you might expect, and although fascinating, none of them feel like a loss as, in most cases, the key point of the scene has been retained. Cassandra's "I am the last pure human" dialogue comes from a longer scene that starts with a blue joke about Cassandra's fourth husband, giving her a laughter line that one of her surgeons has to cut out.

One scene definitely improved in the editing is in *Dalek*, when the Dalek contacts the Doctor on the monitor in Van Statten's office. This includes dialogue about what the Dalek had found on the internet, including references to naked bodies, chat-rooms and a *Buffy* revival, which all seems a little media-conscious and out of place.

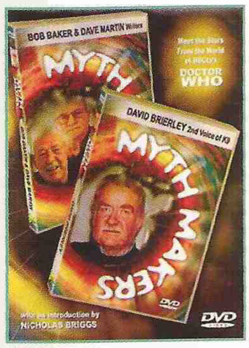
Another thing *The Shooting Scripts* reveals is how differently each author constructs his scripts. Russell T Davies, Mark Gatiss and Paul Cornell give only brief descriptions of their characters and settings (although Cornell does furnish the driver of the deadly car with a name – Matt) whereas Robert Shearman and Steven Moffat take long paragraphs to draw out every detail of how they imagine the scene to look, particularly Moffat, whose description of the action is so precise, he almost seems to be directing from the page. Moffat's descriptions are also the most colourful, describing Captain Jack as 'impossibly handsome' with 'the jawline of Dan Dare' and 'the smile of a bastard'. ▶

▼ *The Doctor and Rose's adventures are also chronicled in **Doctor Who: The Shooting Scripts**.*

◀ interviews with Elisabeth Sladen, K9 creators Bob Baker and Dave Martin, and K9 voice number two David Brierley, prove to be well-timed.

It's a measure of Elisabeth Sladen's enduringly popular portrayal of Sarah that Sladen's interview runs to an extended 70 minutes rather than the usual 55 and that, re-issued on DVD, she's awarded a disc all to herself – an honour not even all of the Doctors have received. Recorded in 2001 at Peckforton Castle, the location used for her first story, *The Time Warrior*, detailed analysis of Sladen's 20 *Doctor Who* appearances is kept largely to the *Doctor Who Digest* section while the main piece concentrates on just what made Sarah so special. Sladen's understanding of the 'Doctor and companion' relationship is that it should be played with warmth rather than friction – an observation key to Billie Piper's success as Rose.

There is, of course, more to Bob Baker and Dave Martin's *Doctor Who* career than K9. With eight scripts between them, interviewer Nick Briggs puts them amongst the series' A-list writers – a somewhat generous accolade, perhaps, based on quantity rather than quality. Nevertheless, this *Myth Makers* gives their stories pretty short shrift as the piece rushes to concentrate on K9.


BOB BAKER & DAVE MARTIN Writers
MYTH MAKERS
Meet the Stars from the World of BBC's DOCTOR WHO
DAVID BRIERLEY 2nd Voice of K9
MYTH MAKERS
with an introduction by NICHOLAS BRIGGS
DVD

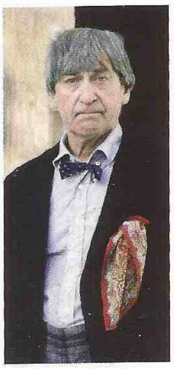
Disappointed they weren't asked to write his final story, *Warriors' Gate*, or the spin-off story *K9 and Company* – neither of which they liked very much – I wonder how they feel to be overlooked again. I suspect they're not too bothered, as K9's high profile return might well provide the boost Bob Baker's long-mooted K9 series needs, a CGI show-reel of which is included.

As the voice of K9 for just four stories, the uncompleted *Shada* among them, David Brierley has less *Doctor Who* to talk about than most. Recorded in 2001, Brierley's interview concentrates on how he felt taking over the role from John Leeson and his fear that he might be expected to repeat Leeson's practice of rehearsing on all fours. He also reveals he received £250 a week for playing K9 – apparently quite a small fee when, at the time, as a successful voice-over artist, he could earn the same in an hour voicing a commercial.

Extras include new introductions from Nicholas Briggs and Keith Barnfather, with the Elisabeth Sladen volume including film of the local amateur dramatics society in mediaeval costume, shot to use as linking footage around Sladen's interview, but left out when it was felt it sat awkwardly with the rest of the chat.

VANESSA BISHOP

▼ *Find out why the Second Doctor's hair goes grey in* ***World Game...***

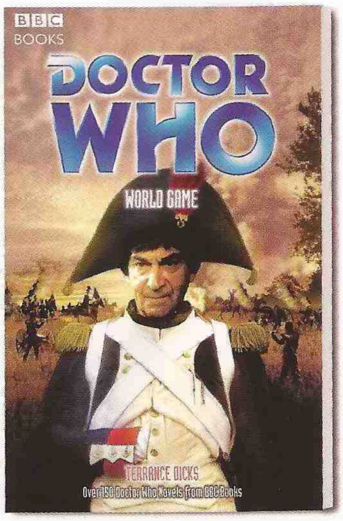


◀ Davies' scripts are distinguished from *Rose* to *The Long Game* with each scene being given a day and time – *Aliens of London* beginning at nine in the morning on Day Five of Rose's adventures, and *The Long Game* beginning at five past six in the evening on Day Eight. Davies also occasionally drops 'iconic shot' or 'hero shot' into his descriptions when he wants a scene to be directed more dramatically, such as at the beginning of *World War Three* with the Doctor rising into frame still electrified from the Slitheens' attack, and in *Boom Town* with the Doctor, Rose, Jack and Mickey – 'the team', as he calls them – marching to the Town Hall, which Davies suggests could be done in slow motion.

New scenes, script-to-screen variations and writing styles aside, it's been an absolute pleasure getting to know these scripts better and being able to enjoy them at a less frenetic pace than most of them were presented on television.

With hundreds of excellent quality TV stills placed alongside the relevant action and short Author's Notes on each script, this is a superbly presented book. One complaint would be that it's a shame the alternative ending to *The Parting of the Ways* isn't printed as an Appendix – but that's a small gripe. *The Shooting Scripts* is the 2005 series 'must-have' item.

VANESSA BISHOP



DOCTOR WHO
WORLD GAME

NOVEL BBC Books | **BY** Terrance Dicks
PRICE £5.99 | **OUT** Available now
WWW bbcshop.com

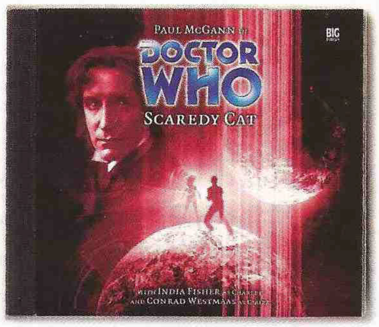
JUST AS IN HAMMER'S SERIES OF *Frankenstein* films where Peter Cushing's suave Baron finally became the monster, so Terrance Dicks is coming to resemble his own creations. Halfway through *World Game*, it dawns on you that Dicks is a Dr Solon, stitching together a beast from the odds and ends of his previous endeavours, or a War Chief, picking and choosing elements from the past and throwing them into a new game to see what comes out. *World Game* is hardly a novel in its own right. Rather, it's a recap of half a dozen or so other Dicks adventures – from 1969's *The War Games* to 2000's *Endgame* – rehashed and served up once more.

Acting as the third instalment (after *Players* and *Endgame*) in a putative sequence of books revolving around the time-meddling exploits of the mysterious Players, *World Game* also allows Dicks to play with one of his favourite fan theories, the idea that, following his trial by the Time Lords, the Second Doctor became a reluctant agent of the Gallifreyan version of the CIA. The book opens with the Doctor condemned to death by his own people. However, sinister Time Lord secret agents offer him a get-out clause: if he will become their emissary to the outside universe, they will allow him to live, and will get plausible deniability if he is uncovered. The ensuing adventure sees the Doctor and new Time Lady assistant Serena sent back to England and France at the time of the Napoleonic Wars to prevent the Players' attempts to alter the course of history.

Dicks is a self-confessed continuity freak, and it's hard to shake the feeling that the motivation for the novel is less his interest in Bonaparte and Wellington and more his desire to plug the gaps between television stories. Including references to almost all of his own *Doctor Who* TV scripts and novels without ever threatening to add anything innovative or extraordinary to any of them, *World Game* feels like Dicks by numbers. The dot-to-dot approach is hardly helped by chapters so brief that they afford little or no time to develop scenes or characters. Whole sections are devoted to the Doctor eating canapés, or he and Serena dining at expensive Parisian restaurants and bizarrely discussing Time Lord expense accounts. Mini-cliffhangers are liberally sprinkled throughout, but are often undermined because the build up is either painfully obvious (the Doctor's garlic breath is commented on at length two pages before he's attacked by a vampire – how will he get out of that one?!) or else too fleeting to register. The villain, meanwhile, 'usually has a back up plan' – probably because she either stupidly drops clues to her next plot every time she meets the Doctor, or else to help Dicks pad this out to 280 pages.

For all this, *World Game* is as readable as any of Dicks' novels, and nostalgic fun for those who grew up reading Uncle Terrance's books as a bedtime story. This is far from vintage stuff, though, from *Doctor Who*'s elder statesman.

MATT MICHAEL



DOCTOR WHO

SCAREDY CAT

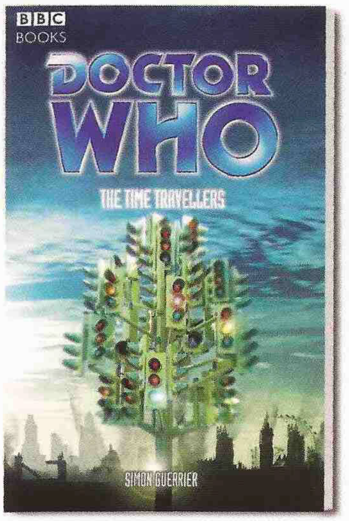
AUDIO DRAMA Big Finish | **BY** Will Shindler
PRICE £14.99 | **OUT** Available now
WWW bigfinish.com

FOLLOWING HIS EXPERIENCES WITH the Daleks in *Terror Firma*, C'rizz decides that he'd like to visit an unspoilt new world, a "Garden of Eden" as Charley puts it. Landing on Endarra, the companions quickly discover that Professor Arken is conducting immoral mind-altering experiments on Endarra's Neanderthal-like natives. The danger that this threatens to unleash is intimately linked to a horrific event in Endarra's past, and to the mind of a prisoner tortured by Arken's research.

Since he returned to his own universe from that of the Divergents, the Eighth Doctor's audio adventures have taken a real upwards turn. As the Doctor's initial investigations uncover Arken's secret scientific unit, author Will Shindler is less considerate of his audience than most of Big Finish's writers. The first few scenes of Part One pass in a flurry of rapid snapshots of the TARDIS crew arriving, the scientists arguing with each other, and a mysterious narrator throwing in his tuppence worth. Halfway through the episode, this listener was thoroughly bewildered, and resorted to skipping back every other track to try to keep up. By the end of the first episode, though, the pace slackens, and the rest of the play, although fast, is comprehensible. Clocking in at a little over an hour, *Scaredy Cat* is one of Big Finish's briefest productions, and comes close to recreating the unrelenting energy of the new TV series than most of the audio plays. By the end of the first CD, the Doctor and C'rizz have travelled back in time four million years to the earliest civilisation of Endarra, Charley's locked in with an alleged killer, and the primitive Endarrans have taken up arms against the science team.

At the heart of its plot, *Scaredy Cat* features some real sci-fi hokum, and doesn't exactly deliver on Shindler's promise to provide us with intriguing mystery. The Doctor's more or less worked out exactly what is going on by Part Three, with the remainder of the play devoted to some very un-mysterious action sequences. Some potentially interesting developments – having Charley trapped alone with a Hannibal Lecter-like monster, and C'rizz's repugnance at the Doctor's Time Lord morals – are skimmed over because Shindler's in such a hurry to tell his story. None of the characters is afforded much time to develop, with Arken's upsetting back story abruptly bullet-pointed to give him a modicum of motivation and empathy just when he's about to become a grossly unsympathetic villain. However, where the play wins through is in its speed and enthusiasm. When so many of the tie-in products over the last year have felt like a tired slog through familiar situations, particularly in comparison to the new series, *Scaredy Cat*'s *Kinda* 'on acid' approach, while bringing precious little that's new, has a spark to it. Even the Eighth Doctor, who has become world-weary and withdrawn of late, recaptures some of his previous vitality and sarcastic humour. Like a McFly single, *Scaredy Cat* is entertaining while it lasts, even if it's not calculated to linger long in the memory.

MATT MICHAEL



DOCTOR WHO

THE TIME TRAVELLERS

NOVEL BBC Books | **BY** Simon Guerrier
PRICE £5.99 | **OUT** Available now
WWW bbcshop.com

THE WILLIAM HARTNELL ERA OF *Doctor Who* features some of the oddest and most ambitious stories in the show's history. The First Doctor's adventures on the Web Planet, the TARDIS' insanity-inducing breakdown in *Inside the Spaceship*, and the Celestial Toymaker's deadly parlour games are as surreal as the series ever got. The strangest of all, though, is *The Space Museum*, which sees the crew "jump a time track", becoming ghosts in their own future. The first half of *The Time Travellers* is very much in this style. Glimpsing a screaming man falling through the time vortex outside the TARDIS, the Doctor lands the Ship in the London of 2006. The world outside is shattered and twisted, the result of years of war between Britain and South Africa. As multiple versions of the same characters materialise from thin air, the British commander captures the TARDIS and resolves to send it through a lashed-up time portal, back to 1972.

Recreating the idiom of the First Doctor's TV stories, writer Simon Guerrier is mindful of the sense of mystery that pervades these early adventures. The devastated London of 2006 is a conundrum to be investigated by the TARDIS crew. While the Doctor cosies up to the authorities to get closer to their secrets, Ian, Barbara and Susan are cast adrift in the hostile world, and must face some genuinely nasty experiences. Just as the Hartnell-era writers were more brutal than those of later eras, so Guerrier doesn't shirk from portraying the horror of losing a loved one, or the disturbing mechanics of mass slaughter. And, just as many Hartnell stories feature journeys through dangerous environments, so Guerrier focuses on the journeys his characters take, both literally and figuratively. In particular, the TARDIS crew members move towards a momentous decision about their futures, whilst the brutal Colonel Bamford's own path to enlightenment sees her revisit her own past. If a theme of the novel is the way that our surroundings shape us, and how we adapt to survive, only the TARDIS, with its clapped out camouflage unit, remains unchanged by the events in the book.

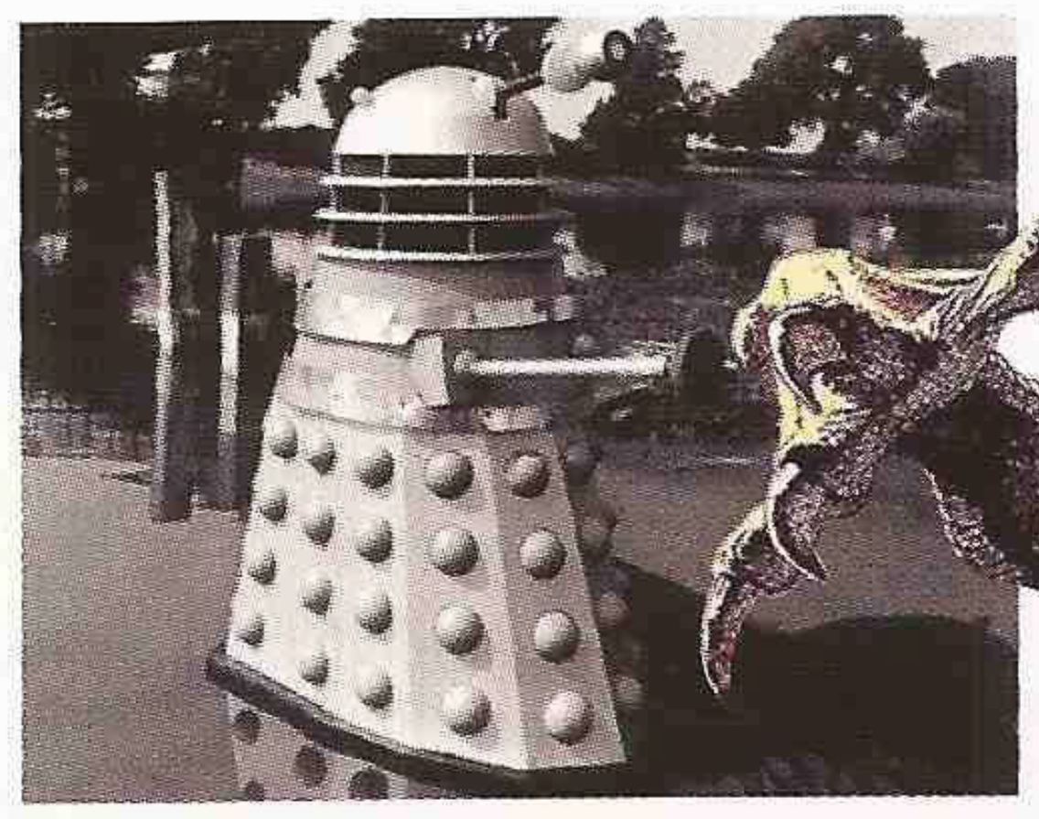
After the oblique, introspective events in the first half of the book, Guerrier opts for a more straightforward approach for the second, one that features plenty more action scenes and more continuity references than you can shake a stick at. Though they will either pass by or perplex readers not familiar with 1960s *Doctor Who*, these are understandable in context. Another theme of the novel is that history *can* be changed – indeed, *does* change every time the Doctor leaves his Ship. The ultimate implication is that this is nothing as mundane as an alternative universe.

Written in stylised, clipped and concise prose, and from frequently shifting viewpoints, Guerrier gives his book a real sense of immediacy and reportage that distinguishes it from most *Doctor Who* novels. Guerrier performs a cool tightrope act between celebrating the Hartnell era and presenting something new. Oblique and occasionally eye-wateringly complex, *The Time Travellers* is a satisfying book.

MATT MICHAEL ■

▼ *The Doctor and Ian have problems in 2006 in* ***The Time Travellers...***

THE **DWM** CHRISTMAS QUIZ 2005



Readers with long games and short blue aliens will recall, with understandable distress, that my fiendishly foolish fifty-question Christmas Quiz is a seasonal tradition in these parts. For any recently-arrived readers who perhaps don't know me, my name is the Watcher (well, all right, no, of course it isn't; the Watcher is a character from the 1981 story *Logopolis*, and many years ago I thought it might be amusing to retreat behind a *nom de plume*, which is where I've remained cowering ever since – and once you've had a go at the quiz you'll understand why). For some years I wrote a regular column in these estimable pages, so you'll be relieved to know that you're spared that. However, some things are firmly set in stone – Cessair of Diplos, President Borusa and the **DWM** Christmas Quiz being just three of them.

So here we go. In honour of the triumphant rebirth that has occurred since last year's quiz, the first ten questions are based entirely on the 2005 series. Thereafter we open the floodgates and allow the old series to intermingle with the new: everything from William Hartnell to David Tennant, all mixed up together in one gallivanting Gallifreyan gallimaufry. And, not unlike that last sentence, the whole thing gets a bit more stupid as it goes along.

And the excitement doesn't end there; in truth, it barely even begins there, does it? But get this: The festive folk at Character Options have generously donated some deliriously thrilling prizes, which should add a dash of healthy Yuletide cupidity to the bored resignation and/or cold fury to which you are moved by the following fifty brain-teasers. At the top of every fan's Christmas list this year are the new-style Sonic Screwdriver and remote-controlled Dalek, and we have precisely that pair of mechanical marvels awaiting shipment to the five – *five!* – highest-scoring entries. So sharpen your wits, do the same to the nearest pencil, and get to work. Send your answers to the address on the letters page, clearly marked 'CHRISTMAS QUIZ' on your envelope or email subject line. But don't dilly-dally on the way, because the closing date is 31 December 2005.

And so, without further ado – crack open the bubbly, blow up the Balhoons, and a very merry Christmas to all of you at home!

APPEAL FOR ASSISTANCE
CAN YOU HELP?
Have you seen Rose Tyler ?
Do you have any information?
0207 946000

BLIND DATES

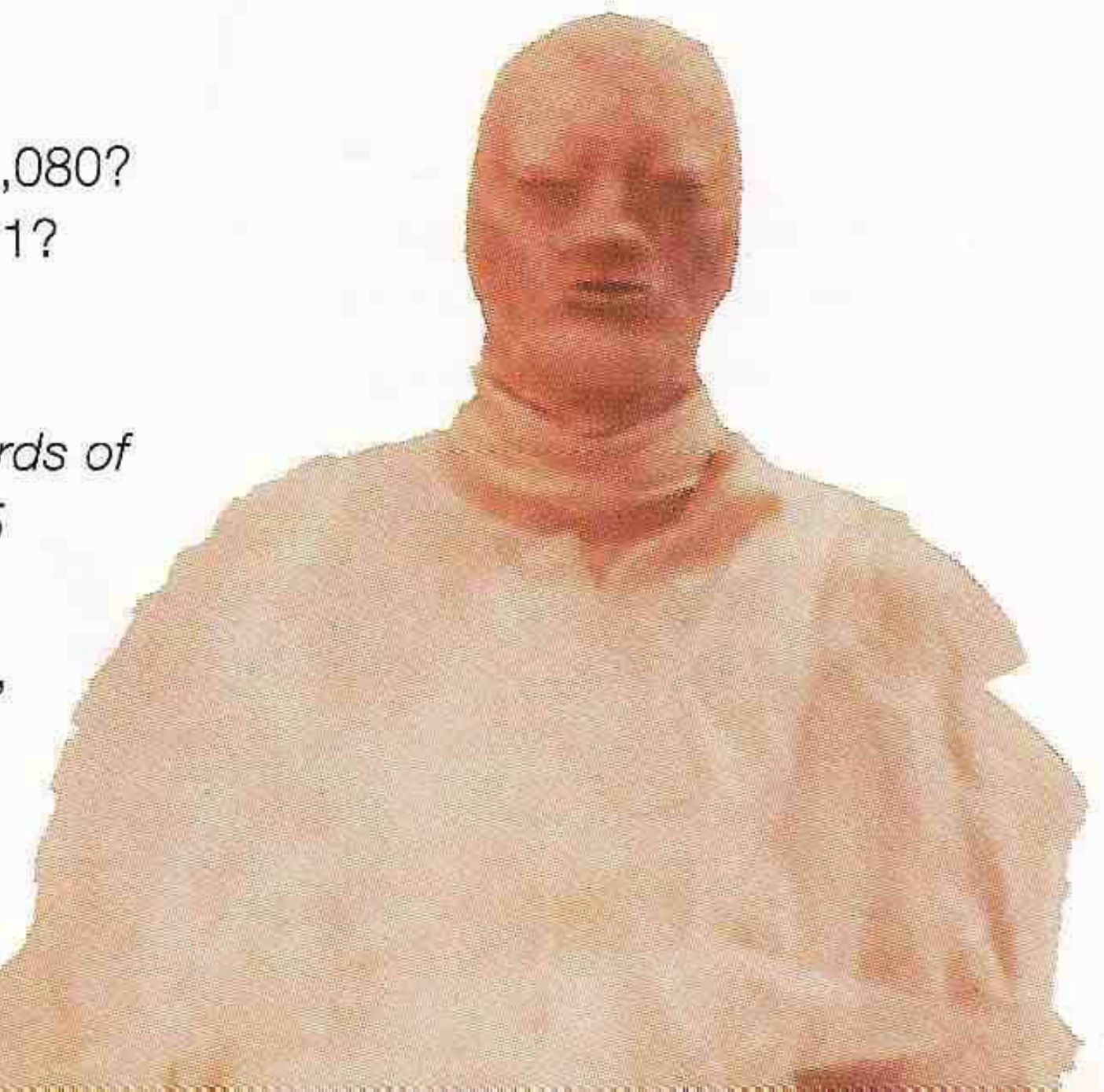
All from the 2005 series…

1 On what date was Rose Tyler reported missing?
2 What held sway in the year 12,005?
3 What began in 199,909?
4 What began in about 200,080?
5 What was installed in 1991?

FAMOUS LAST WORDS

The following are the last words of which characters in the 2005 series?

6 'Get out! Don't look back, just run!'
7 'Let go of me!'
8 'You know what they say about Earth workmanship.'
9 'Stop dabbling, child, and leave these things alone, I beg of you.'
10 'We're going to die!'



CONNECTIONS

Time to combine old and new together. What connects…

11 Victoria, Leela, Nyssa, Rose, and no others (because Peri doesn't count)?
12 Dalek, Skarasen, Pescaton, Pig?
13 The Doctor, Ian Chesterton, Davros, Orcini, Bostock, Captain Jack, and no others?
14 Adam, the Slitheen, and Anat, Boaz & Shura – but not (according to Rose) Pete Tyler?
15 Ian Chesterton, Rose Tyler, Bat Masterson, Amazonia, Lady Cranleigh, Lady Peinforte and Idris Hopper?

FAMOUS FIRST WORDS

Which stories open with the following lines?

16 'There we are – home.'
17 'We've stopped.'
18 'So what is it? What's wrong?'
19 'Turbulence centre, Vector 7.'
20 'Who the heck are you?'

DESTINATION UNKNOWN

Which stories begin with the Doctor unsuccessfully setting the controls for:

21 Brighton;
22 Naples;
23 Crystal Palace;
24 Mars;
25 Kew Gardens?

BRIEF ENCOUNTERS

In which stories do we hear of the Doctor's untelevised encounters with:

26 David Lloyd George;
27 Alexander Graham Bell;
28 Genghis Khan;
29 Thomas Huxley;
30 Dame Nellie Melba?

POPPING THE QUESTION

In which stories do we hear snatches of these famous recordings?

31 *Paperback Writer* by the Beatles
32 *Never Can Say Goodbye* by the Communards
33 *A Whiter Shade of Pale* by Procol Harum
34 *Lollipop* by the Mudlarks
35 *Starman* by David Bowie

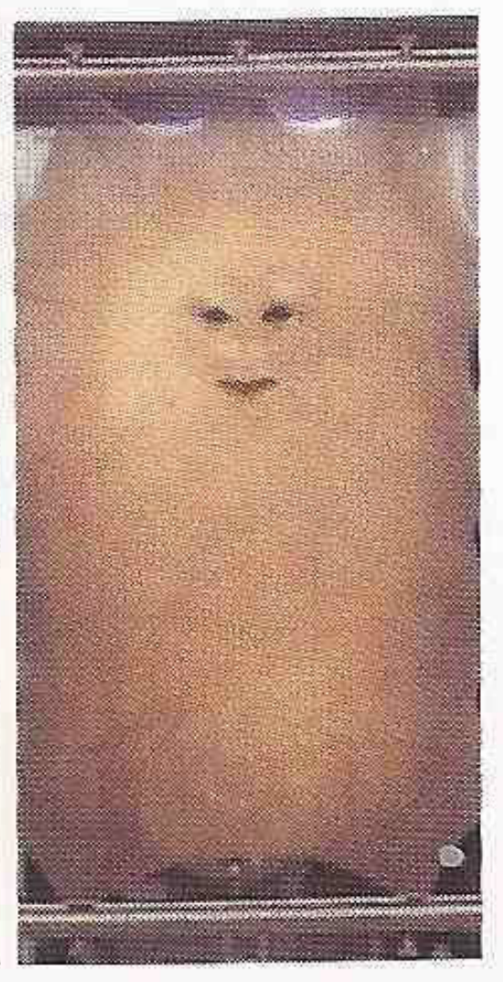
ANAGRAMS

Unscramble the Doctor Who *story titles.*

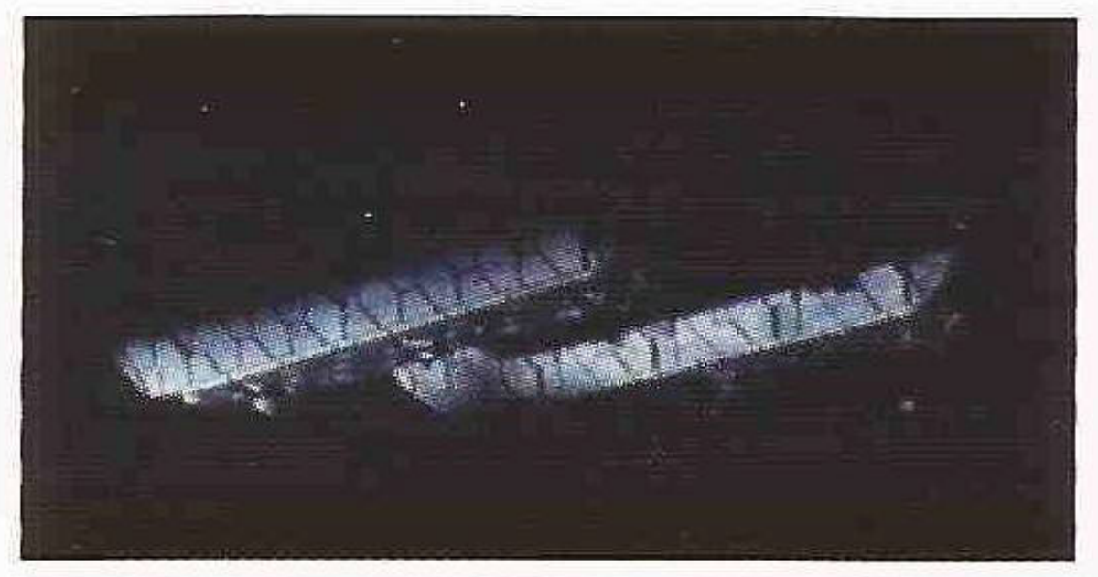
36 Pythagoras' tenth wife.
37 Rose tell Mickey: eat hat.
38 Axe Slitheen hog strategy, what?
39 Mix Rose, preheat Tennant.
40 Oh alien foe, thank R T Davies.

SOMETHING OLD, SOMETHING NEW

41 What promise once made by the Fourth Doctor to an eminent Time Lord may not have turned out to be entirely true, bearing in mind a couple of revelations about the Ninth Doctor in *Rose* and *The End of the World*?
42a What musical misconception is shared by Vicki and Cassandra, and b What connects Cassandra's mother with an ignorant hamburger?



43a In what significant way have the Doctor's eating habits changed between leaving Las Cadenas and arriving at Bistro 10, and b How have the Doctor's drinking habits changed between the dinosaur invasion and the Gelth invasion?
44 What's the difference in capacity between a Dalek mother ship in 1963 and a Dalek ship in 200,100?

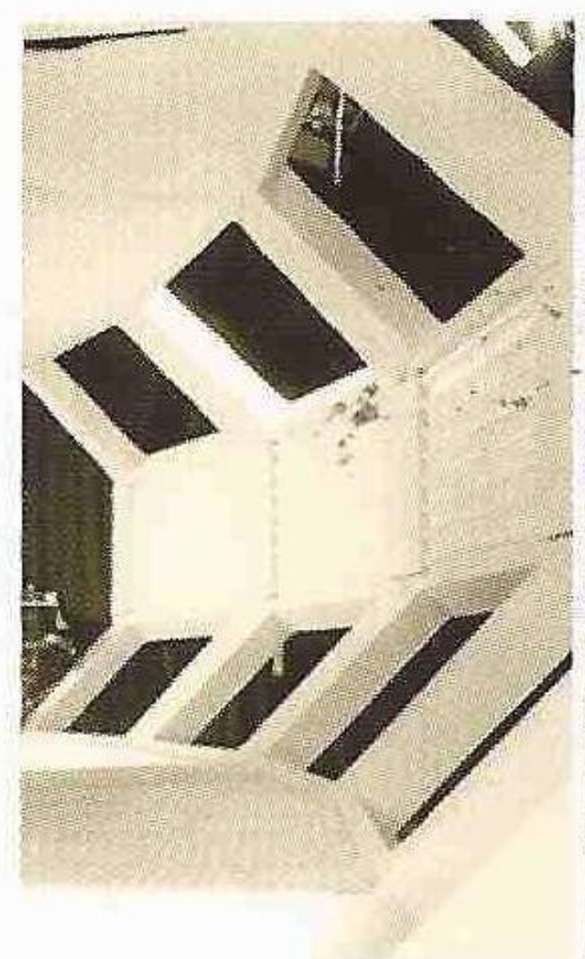


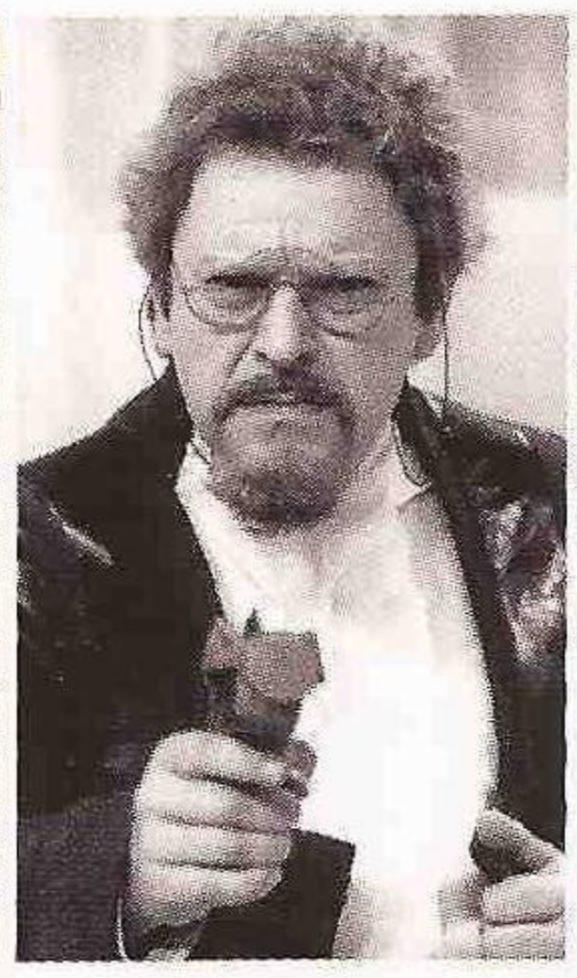
45 What geographical attribute is shared by a terrified Druid and a Trafalgar class submarine?

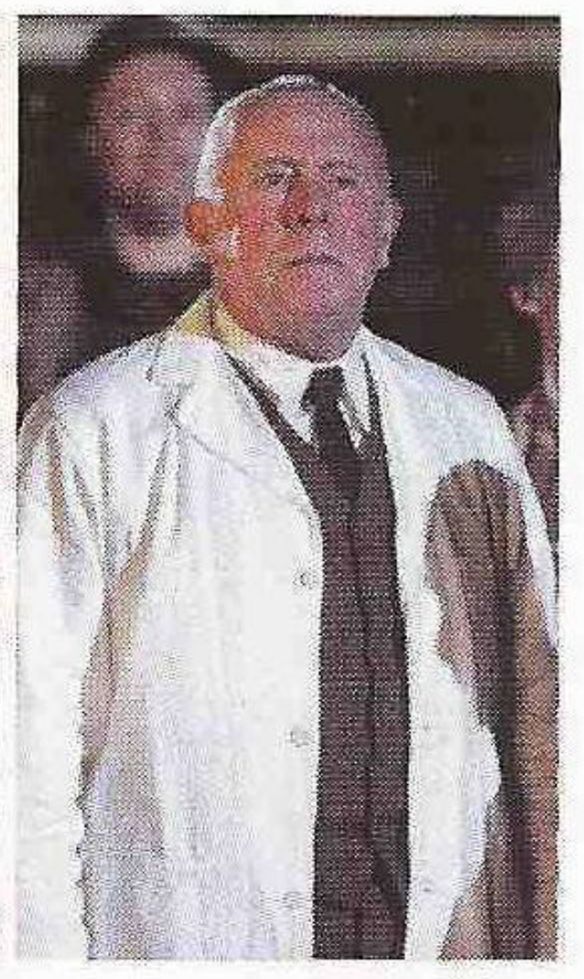
AND FINALLY…

A random lucky dip to finish us off.

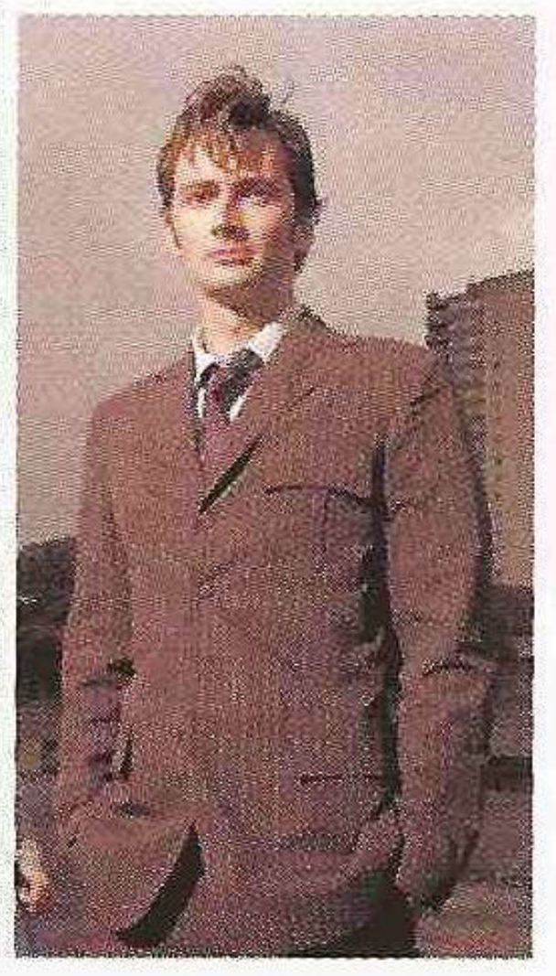
46 Other than in *Doctor Who*, where would you find gathered together a the Ninth Doctor, Eugene Tacitus and Neska; b the Ninth Doctor and the Tenth Doctor; c the Tenth Doctor, John Lumic and Plantagenet; d the Tenth Doctor, the Rt Hon Edward Masters, Dr Mehendri Solon and Diana Goddard; e the Tenth Doctor, two Comic Relief Doctors and a BBC2 theme night Doctor, all under the supervision of a *Doctor Who* scriptwriter; f Rose Tyler, Crozier, Robert and the Governor of Varos; g Rose Tyler, a Comic Relief Master and Sir George Hutchinson; h Captain Jack, a Comic Relief Master and Hugo Lang; i Mickey Smith, Mrs Pritchard, Borg and a Cyber-Lieutenant?







47 What do Nerva Beacon, Magnus Greel, Professor Marius and Dr Constantine have in common with Barbara's Latin lover?
48 If you add the number of Earth's moons during the Fourth Great and Bountiful Human Empire to the number of seconds in which the Slitheen's fictional Weapons of Massive Destruction can be deployed, what mythical wingspan do you get?
49 Okay, that was an easy one to warm you up. Now try this. Multiply the price of a Kronkburger (assuming the Fourth Great and Bountiful Human Empire operates a decimal currency) by Jamie's room at Albion Hospital, and then multiply the result by Suki's Freedom group. Subtract the result from the year that Egard Lumb died, and then add the place where the walls are made of gold. Divide the result by the number of people killed by sandstorms in the New Venus Archipelago, and you should end up with a two-digit number. Whose complex origin is it?



50 And seeing as it's Christmas: in which stories do we hear a *God Rest Ye Merry, Gentlemen* (sung with the proper words); b Alien words sung to the tune of *God Rest Ye Merry, Gentlemen*; c *The First Noël*; d a robot singing *We Wish You a Merry Christmas*; e the famous closing line of a book that has 'Christmas' in its title? ■

NEW TITLES FOR CHRISTMAS FROM
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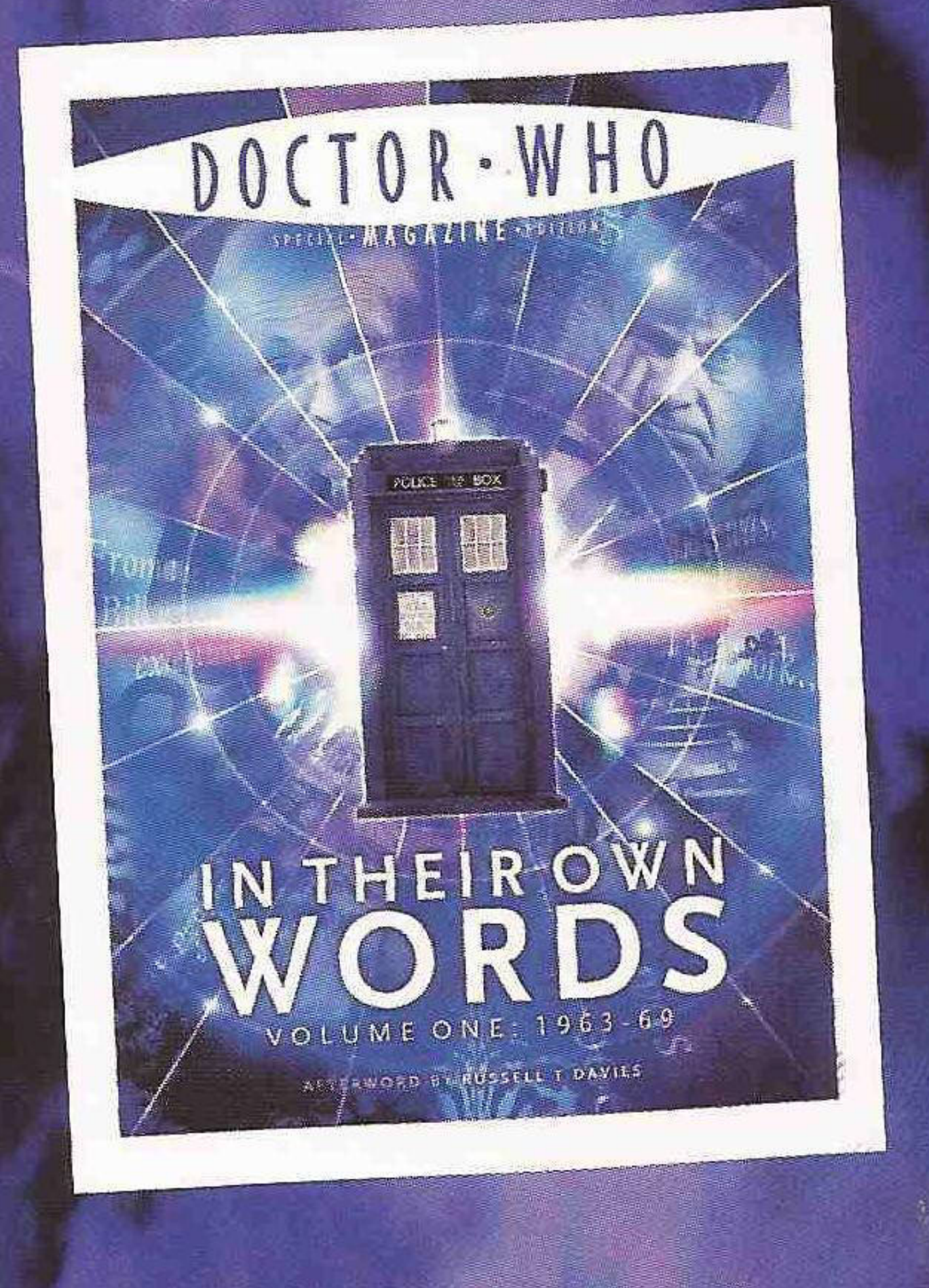

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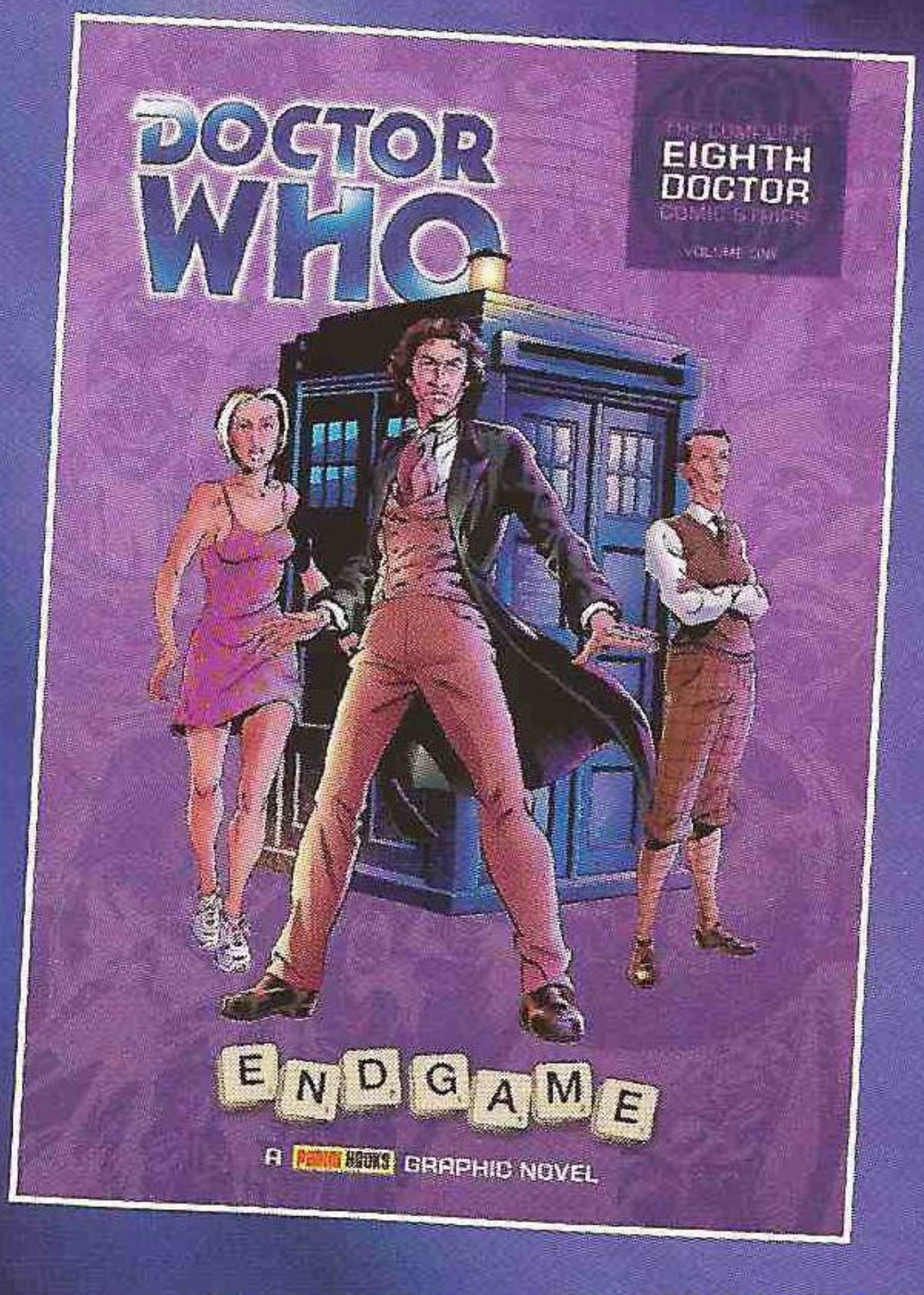

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PRODUCTION NOTES

RUSSELL T DAVIES IS BACK TO TEMPT US WITH MORE BEHIND THE SCENES GOSS...

THE TWELVE FACTS OF CHRISTMAS!

HOORAY! IT'S ME! HA HA! I'M BACK! (As Lucy always says to Charlie Brown, 'Have you been away?') But it's Christmas, so I'm going to do a whole twelve-days format-thing concept-type sort-of-idea. But with *Doctor Who* words. Not partridges. D'you get it? Brilliant!

Twelve eps-a-ready! Yes, there's just one more to be written for Series Two, and that's my Episode 10. But then it's straight on to Series Three – we've already got one script on its third draft, alongside a two-parter which we've been planning since, ooh, June. Kept that secret, didn't we?

Eleven months-a-counting! I'm typing this in early November, and blimey, wasn't that the longest year ever? Doctor Who and the Endless Time. On the first day of 2005, there was that fleeting glimpse, a quick, cryptic promo shown before *The Vicar of Dibley*. And then, the deluge. Series One, then two more commissioned, one Christmas Special, then a second commissioned, a second series of *Confidential* ordered up, oh, those trailers, a million repeats, an interactive game, the beautiful BBC website, DVDs, the novels, the toys, the Annual... Who could have seen all of that coming? Really though? Well, maybe Verity Lambert and her crew, way back in 1963. Oh yes. I think they always knew.

*Ten kids-a-queueing!** At the Waterstone's book signing in Cardiff, where Helen Raynor and I sat like husband and wife, except happier. A good few fans came along, though most we'd met already at the Charity Dinner. Sometimes you think there are thousands of fans; sometimes you think there are five. But the kids! A litany of 'Daleks, Slitheen, Daleks, Slitheen, Daleks, Slitheen!' And that, you might say, is the whole bloody point of it.

(*All right, there were more than ten. But I've got a format here, d'you see? A format!)

Nine hours a-Frenching! No, what I mean is, that's how long Julie Gardner and I were in Paris, to launch *Medecin Qui* on France 4. I'm kidding, oh my sides, it's still called *Doctor Who*. But we sat and watched Episode 1 dubbed rather brilliantly into French. Rose cries out 'Weel-san, Weel-san!' To make the lip-synch better, the Doctor doesn't send her home for beans on toast but for boeuf bourguignon! And she didn't get the bronze, but the gold. (What the hell does that do to canon?) I did wonder what they were going to do with 'lots of planets have a north' but I confess, dear reader, I fell asleep in that bit. I've seen that episode too many times now.

Eight days-a-raining! Yes, mark the date, 8 November 2005. The first day that filming on our version of *Doctor Who* has ever been rained off. Torrential! Wales awash! Everyone sent home. Bah, humbug.

Seven weeks-a-shopping! Until Christmas, at the time of writing. Hmm, you might buy a DVD box set. Hmm, you might even wonder where the deleted scenes are, the ones we keep mentioning in the commentaries. Hmm. Well. Um. How can I put this...? We've been wondering how to tell you, and this column drew the short straw. So. Um. Deep breath. We lost them. Genuinely, lost, forgotten, dumped. Yikes. This is what happened: every time a line or scene was deleted, we'd make a mental note to keep it. But mental notes aren't very visible. When the box set was being compiled, everyone assumed that someone else was in charge of the deleted stuff. (Be fair! We were busy!) And meanwhile, after the transmission of *The Parting of the Ways*, editing suites were being powered down, Series One archived, material lost. By the time we realised what had happened – oh, Julie's horror, she didn't even tell me for a fortnight – it was too late, the DVD deadline had sailed past. But don't worry! Work has been done since, at great length, and thank God, everything can be now be redigitised and retrieved. A digital resurrection! The lost scenes have been found, just not in time for the first (still very brilliant) box set. Maybe next year. Sorry.

Six-pages-filming! That's how long the Children In Need scene was – which is a whole day's shoot, so enormous thanks to everyone for turning that around. The scene was Julie's idea – I'd said no, no, a thousand times no, to skits and sketches and musical numbers with TARDIS-a-go-go on Planet Pudsey, until Julie said oh-so-casually of *The Christmas Invasion*, 'I've always wondered what happened just before scene one...' Ooh. Got me. Good idea!

Five gooo-ooold riiings! Love that bit.

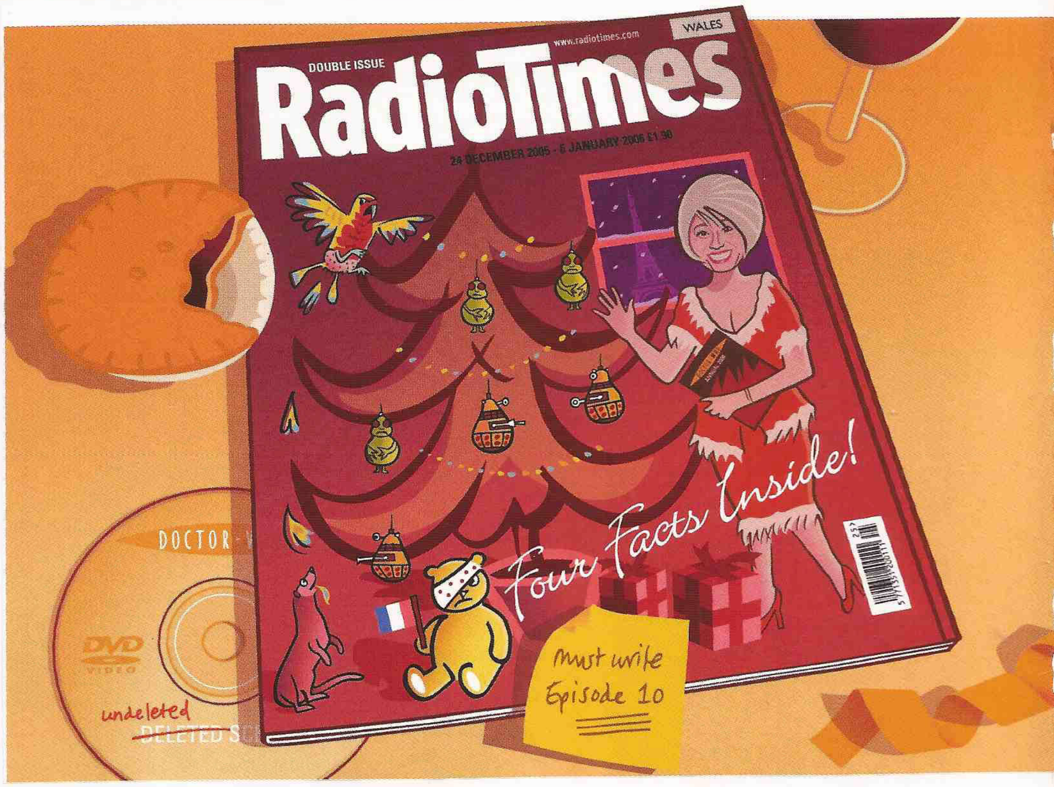
Four facts a-gleaming! Yes, there will be four brand-new facts about Series Two in the bumper-issue Christmas *Radio Times*. Including two new episode titles! I'm sorry, **DWM**, but it's the *Radio Times*. They have infinite power. My masters, my masters, they hide in the dark space...

Three awards-a-winning! Hooray for the NTAs, that was a laugh. I kissed all the *Hollyoaks* boys. In my mind. Tony Warren told me he loved *Doctor Who*, especially 'the baby coming through the letterbox.' Ant and Dec gave genuine congratulations, which really meant a lot. And at one point, Barbara Windsor was turned round in her chair, yelling, 'Russell! Russell! Well done!' I waved, accidentally-regally, all the while thinking, how does she know my name? Does she watch *Doctor Who Confidential*? What does she prefer, the classic montages or new set reports?

Two eps-a-swapping! Oh my God! We're changing the running order of next year's episodes! No?!! Yes!!!! Why?! 'Cos we've found a better way! More next year! Place your bets!! Exclamation marks!!!

And a ferret in a Newport Studio! Yes, really. Two weeks ago, a live, Welsh ferret just ran on to the set of *The Girl In The Fireplace*. I said to Phil, what did you do? 'We put it in a cage.' Oh. Where did you get a cage? Pause. 'I've no idea. It was very posh.' I suspect Madame de Pompadour's parrot has been ousted, or eaten. It's a showbiz tale.

Nadolig Llawen! ■



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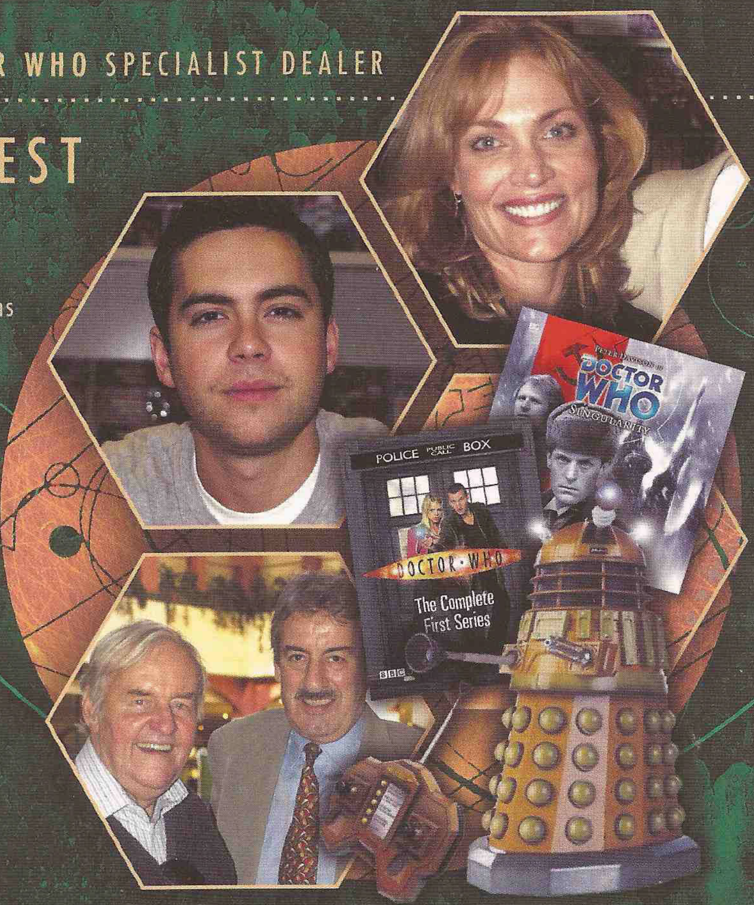

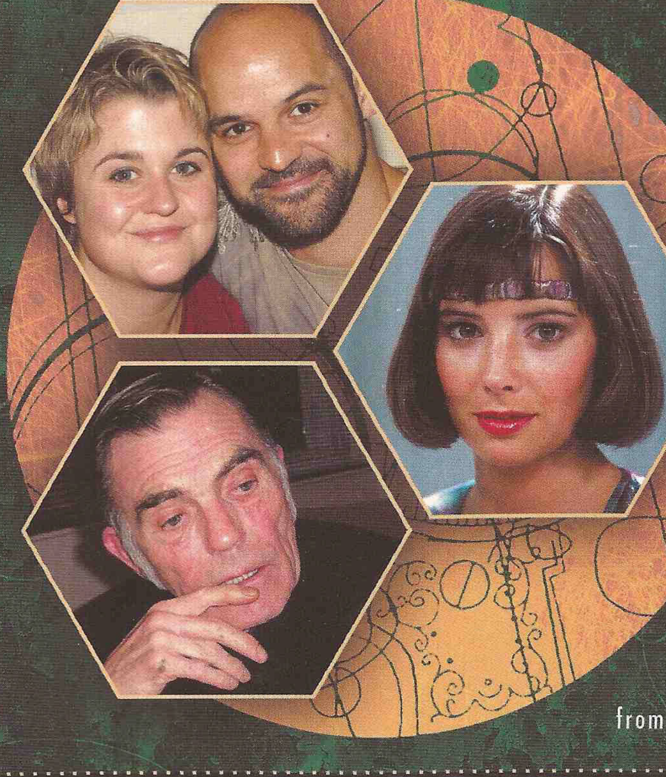

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